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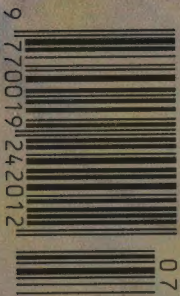
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LONDON NEWS

ROYAL ISSUE 1991



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Royal Issue, 1991
Volume 279 No 7101

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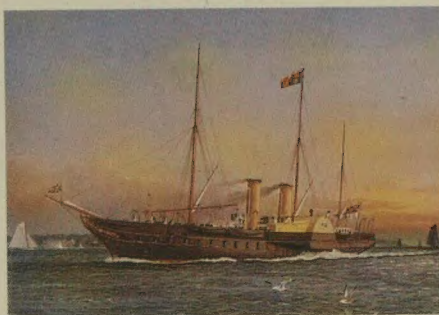
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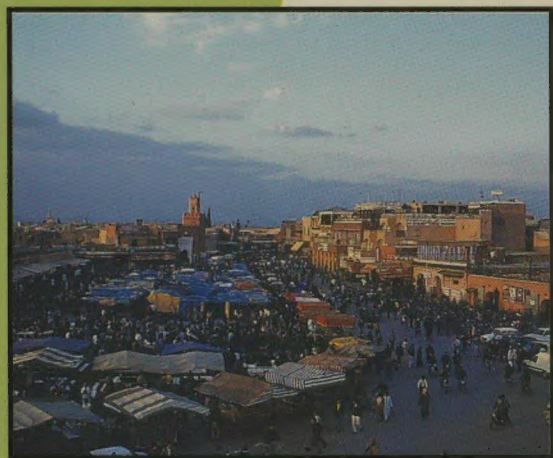
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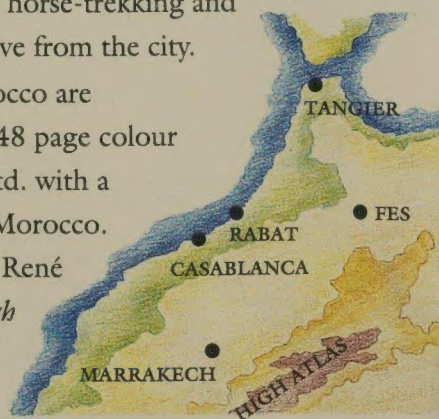
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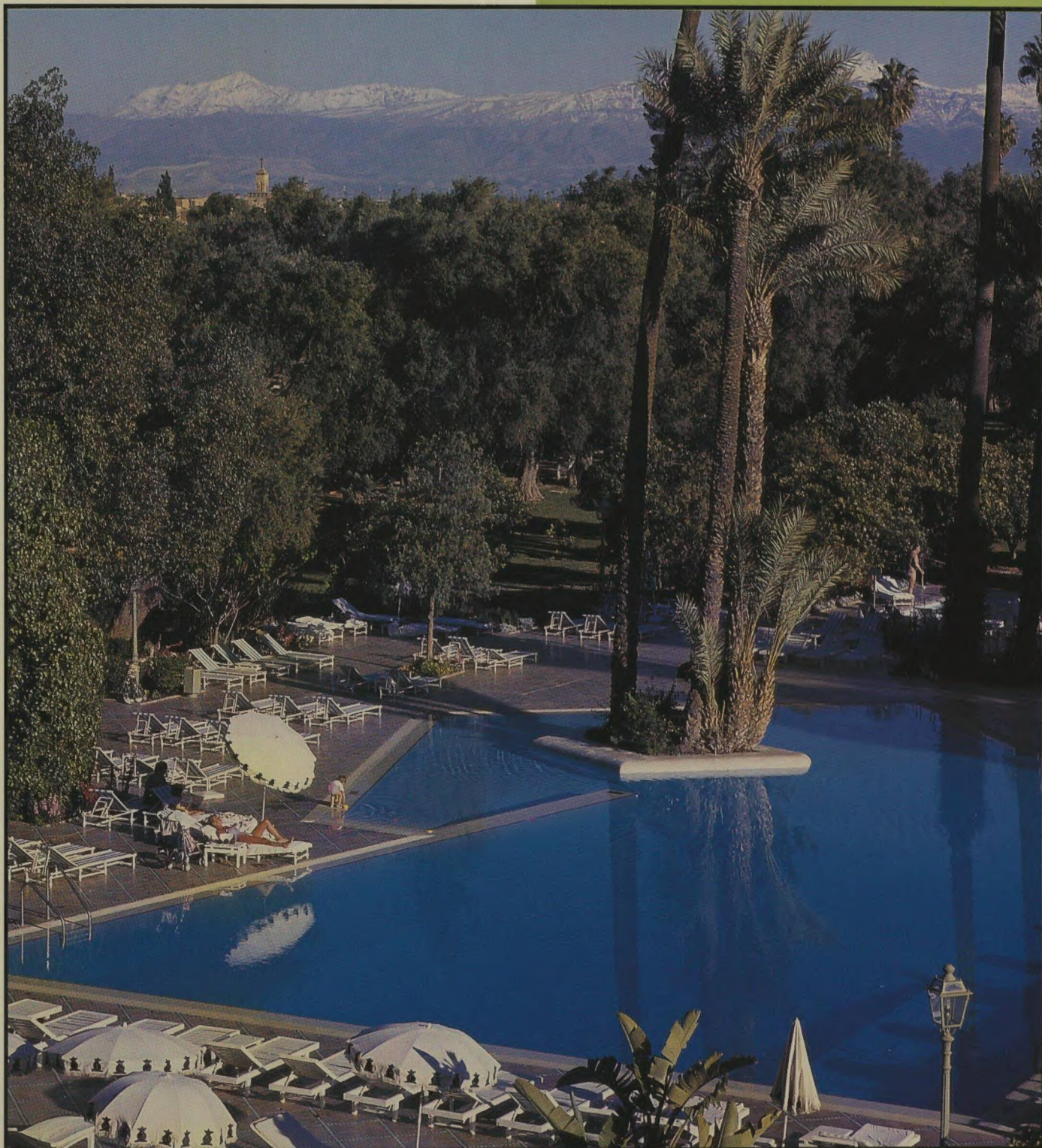
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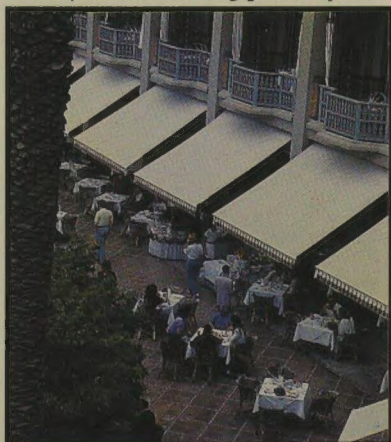
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NELSON'S COLUMN PATERNOSTER PLANS



Paternoster Square as it is today. Destroyed in the 1940 Blitz, the site was redeveloped to designs by Lord Holford. The pedestrian precinct is built above a car park.

Public interest has prolonged the display of the latest plans for the redevelopment of Paternoster Square, the 7-acre site to the north of St Paul's Cathedral, which for years has so visibly failed to live up to its position. The 1960s office blocks and the desolate raised podium which have had such a depressing effect on the area for the last 25 years are to be pulled down, and though the public's reaction has still to be officially made known (those visiting the exhibition in the square were asked to record their verdict), it seems probable that the new scheme will be built, either in its entirety or with some modifications.

In architectural terms this will be counted a victory for the classical revival movement. Modernist architects produced their plans some years ago and were roundly condemned by the Prince of Wales in his celebrated Mansion House speech in December, 1987. The Prince had been asked to review a number of competitive schemes and pat the winner on the head. Instead he called for something better. The first consequence was an alternative classical plan put forward by John Simpson, the second a change of developer—Mountleigh selling the site in 1989 to Greycoat, who joined with the Park Tower Group of New York and the Mitsubishi Estate Company of Tokyo to form Paternoster Associates.

The end result is a master plan which incorporates many elements of the Simpson scheme with added ideas from two other master planners—Terry Farrell and Thomas Beeby—and individual buildings by five other top architects—Robert Adam, Paul

Gibson, Allan Greenberg, Demetri Porphyrios and Quinlan Terry.

The fundamental idea, which responds to Prince Charles's vision for the site, replaces right angles and oblong boxes with the curves and patterns of medieval streets within which Wren's great Renaissance building had originally to fit. There is more density of building than was envisaged in Simpson's first plan, which was regarded as unviable. The six different buildings are designed to provide a total of 630,000 sq ft of usable office space for some 3,500 City workers. In addition there is provision for 80 shops.

At the heart of the scheme is the square, which is on two levels, though the total open space is rather less than the current area. The sunken lower court has three small temple-like buildings, one incorporating a lift for the disabled, another escalators leading down from the square, and the third a two-storey pavilion which could house a restaurant. The designers suggest that the square derives from "the traditional English townscape of market squares, shopping streets and arcades", but their drawings seem Mediterranean.

When the Prince of Wales opened the exhibition in May he said that he had watched "with interest and concern" proposals for the site, but he did not positively endorse the scheme, though he had been kept informed of the plans and of the changes that have been made. These have increased the density of building on the site, and it is possible that he has reservations about the size of the buildings now proposed, which range from four storeys to nine.



An impression of the new Paternoster Square, showing the central square and the Lower Court with its small, classical, temple-like buildings on three sides.

He may also want the public to pronounce without further guidance or comment from him.

There are three other buildings in this sensitive area which are not covered by this master plan. They are Sudbury House, No 5 Cheapside and Juxon House. To show how these buildings might be redeveloped within the scheme at a later date, the planners have included designs for both Sudbury House and 5 Cheapside, and the owners of Juxon House have commissioned a plan for a new curved building which is more sympathetic to the west front of the cathedral than the present one, though it may be less in keeping with its new neighbours.

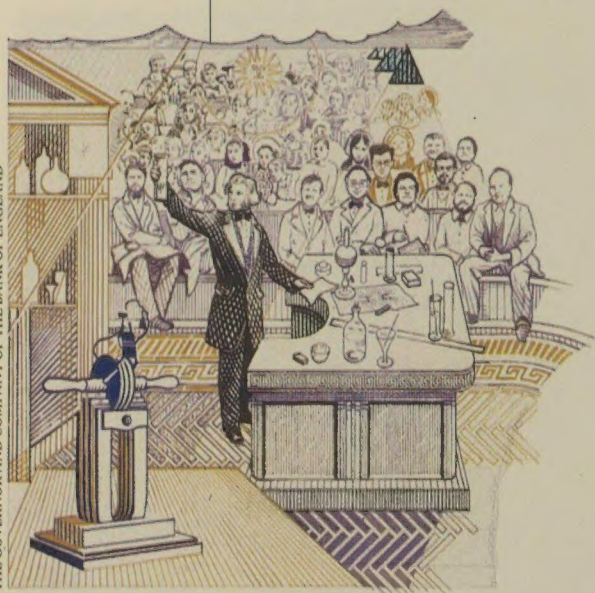
That is something that can be considered at a later date. An early decision is now required for the overall plan and any modifications that might be needed. It is a project that has undoubtedly been greatly improved as a result of both princely and public pressures, and if there is any more tinkering to be done it should be only on the economics: a little less density would be an advantage if commercial viability is not totally wrecked as a result. But that should not impose further delay on improving this most prominent part of London.



At present there is only a meagre glimpse of the pillars of the north transept of St Paul's under a 1960s office block, far left. The 1991 plans' buildings will allow a view of the cathedral to its full height, left.

NELSON'S COLUMN

CHANGING NOTES AT THE BANK



Drawing of Faraday lecturing at the Royal Institution, by the artist Richard Withington, for the Bank of England's £20 note.

If the new £20 note has not crossed your palm yet, you can see it for nothing, alongside gold bars and other desirable commodities, in a special exhibition at the Bank of England Museum. Hidden behind the Bank's windowless but satisfyingly secure outer walls, the museum is housed in

two remarkable rooms. The first is a reconstruction of Sir John Soane's Bank Stock Office, one of the glories of his great 18th-century building, not unlike the undecorated interior of some vast Byzantine church, with light coming only from above for additional security. The original was built in 1793 but demolished during the 1930s to make way for Sir Herbert Baker's rebuilding. The replica contains models of 18th-century clerks working at mahogany counters, and special exhibitions, such as that for the £20 note.

The museum's second room is Baker's circular Rotunda, which was put up behind Soane's walls. It contains many echoes of Soane, including the use of his original caryatids supporting showcases containing some of the Bank's mementoes and trophies. In the centre of the Rotunda, reverentially placed under a transparent pyramid, is a display of gold.

Sadly these trapezohedron bars are only replicas. But to the right, in a small and less obvious showcase, are displayed the only two real gold bars the Bank now possesses. All the others, held in the Bank's vaults, belong to

customers, and the number is not divulged. Each market bar of gold weighs about 28lb and is worth anything between £80,000 and £120,000, which shows how wildly the price of gold can fluctuate.

The same may happen to the new £20 note, albeit in less conspicuous fashion. The note is smaller than the present one, which inevitably arouses suspicion, has a predominance of purple and replaces on the reverse a portrait of Shakespeare and a scene from *Romeo and Juliet* with one of Michael Faraday and a sketch of the physicist giving a lecture on electromagnetism at the Royal Institution.

On the way out of the museum visitors pass through an area of interactive videos, which both explain the workings of the Bank and test the visitor's knowledge of money, and a bank dealing desk with live financial information on its screens.

A Good Score—The £20 Note 1725-1991 can be seen at the Bank of England Museum, London EC2, until September 30. Mon-Fri 10am-5pm, Sun & hols 11am-5pm, closed Sat. Admission free.



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WHO GETS BLUE PLAQUES?

One of London's minor and harmless eccentricities is the spotting of its buildings with plaques commemorating some distinguished or interesting person who once lived inside. English Heritage took over the scheme when the Greater London Council was done away with in 1986, and since then another 45 blue plaques have been erected. They include the birthplace of Field Marshal Lord Montgomery at Kennington Oval, the home of Grimaldi (described simply as "clown") in Exmouth Market, the little flat in Chelsea Gardens where Jerome K. Jerome wrote *Three Men in a Boat*, T. S. Eliot's last home in Kensington, the Hackney home of Sir Ebenezer Howard, pioneer of the garden city, and Octavia Hill's house in Garbutt Place, Marylebone.

There are now 576 authorised plaques surviving on London buildings. The first, erected by the Royal Society of Arts in 1867, recorded Byron's birthplace at 24 Holles Street, but the house was subsequently demolished to make way for the John Lewis department store. The Byron plaque was deep blue with white lettering, though most of the Society's later plaques were glazed in chocolate brown. The RSA continued to erect plaques until 1901, when the responsibility was handed over to the London County Council.

The original idea for the scheme is credited to William Ewart, MP, founder of the free public library, who died in 1869 and was given his own plaque, on which he is briefly described as "reformer", by the LCC in 1963. It was the LCC who had earlier settled on the familiar blue glaze for the plaques' colour. When the GLC took over in 1965, the task of selecting suitable subjects for honour devolved on its Historic Buildings Advisory Committee, one of whose members was Sir John Betjeman.

He always enjoyed the end of the meetings, when the plaques came up for discussion, and related with relish one debate he recalled about whether Donald McGill, the painter of naughty seaside postcards, was a suitable candidate for a plaque. He got one, in 1977, but the inscription on his house in Blackheath simply reads "postcard cartoonist".

Early decisions about who was worthy enough to be celebrated in ceramic seem to have been made *ad hoc*, but in the 1950s the rules became more rigid. English Heritage has drawn up a list of principles for its criteria of selection, and these are about as specific as you are likely to be able to get in judg-

ing the worth of a person who has been dead for 20 years or, if still alive, is not less than 100 years old. They are published in a new edition of *The Blue Plaque Guide* (Journeyman Press, £6.50), together with a list of all current official plaques except the four erected in the last few months.

The main criteria state that the subjects should be regarded as eminent by a majority of members of their own profession or calling (or at least that there should be reasonable grounds for believing that they were so regarded), that they should have made some important contribution to human welfare and happiness, that they should have had "such exceptional and outstanding personalities that the well-informed passer-by immediately recognises their names", and finally that "they deserve recognition".

When plaques to foreigners are under consideration, it is ruled that they must be of international reputation or significant standing in their own countries, and that their time in London should also have been significant within their life and work.

Mozart clearly qualifies, the plaque at 180 Ebury Street recording that he wrote his first symphony there (though the well-informed passer-by is left to calculate for himself that he did so at the age of eight). Doubts creep in with some others. What, for example, should we make of Sir Hiram Maxim? He designed and manufactured his famous gun, we are told, in a workshop at 57d Hatton Garden, but it may be questioned whether in doing so Maxim made any sort of contribution to human welfare or happiness. And how many passers-by are well enough informed today to recognise immediately the names of, say, Topham Beauclerk, John Godley, Henry Hallam or Prince Peter Kropotkin?

Though English Heritage makes the rules, they can be quite easily ignored. Anyone can put up a plaque on his or her own property, or with the permission of the owner of the property concerned, and some unauthorised plaques certainly add to the richness of the biographical information freely provided on London buildings. The plaque to Sir Christopher Wren on Cardinal's Wharf, which states that he stayed there when building St Paul's on the other side of the river, was privately erected, no doubt because historians are still arguing whether he really did live there.

Among other interesting private plaques are one for the Queen which reads "This plaque was dedicated in the Silver Jubilee of her reign to Her



The Hampstead house in which Freud died was given its official plaque in 1956. The Mozart plaque was put up at 180 Ebury Street in 1939.

Majesty the Queen who was born here on April 21st 1926" (erected on what is now the Lombard North Central Bank Building at 17 Bruton Street), for President Kennedy (at 14 Prince's Gate, put up by the Royal College of General Practitioners), for Professor Slobodan Yovanovitch (Serbian historian and Prime Minister of Yugoslavia), and for Maggie Richardson, who sold flowers at "Maggie's Corner" in Hampstead High Street for 60 years (erected by the Heath and Old Hampstead Society).

Maggie scores better than some more illustrious London worthies. Chaucer, Marlowe, Milton and Shakespeare all remain plaqueless, both privately and officially, mainly because their reputations have survived longer than their environments—though the recent discoveries of the foundations of the Globe and Rose theatres may provide an opportunity at last for a blue plaque to the Bard.

Perhaps it is premature to consider which living Londoners are most likely in due course to qualify for a blue plaque, but if readers care to make nominations we shall be happy to publish the results. English Heritage may find them useful in years to come.

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NELSON'S COLUMN GOOD VIBRATIONS



*Jacqueline Chapman
and some of her
pupils exercising
their pelvic skills
on a recent
Sunday afternoon
in Covent Garden.*

The idea of a group of British housewives, office workers, nurses and other respectable women belly-dancing through the day in the Covent Garden piazza stretches the imagination as much as it does the muscles of the dancers. Samuel Pepys would have loved it—it was here that he saw London's first Punch and Judy show in 1662—and so clearly did the crowd who came upon the spectacle, which was organised on behalf of the Royal Marsden Hospital's Cancer Appeal.

Some of the performers were professional but the majority were not. They had taken up this folk-art for a variety of reasons, had received a few lessons, and were uninhibited enough to come and undulate their navels in public. Most of the dancers were dressed in brightly-coloured, hip-hugging skirts made of chiffon, their sequin-studded bikini tops fringed with shimmering glass beads. Several dancers were of Rubenesque proportions (Pepys might have appreciated that, too), and opted instead for flowing Egyptian *baladi* robes.

Jacqueline Chapman, the country's foremost teacher of belly-dancing, waxes evangelical about its therapeutic values. Trained as a nurse at St Thomas's Hospital, this mother of four was a sister on a medical ward at her local hospital in the 1970s when she read the claim that "belly-dancing cures backache". It sent her in search of an instructor.

Today the petite and very poised Mrs Chapman teaches the Mirage method, which she has developed near her home in Cambridgeshire. Every

Tuesday she comes up to London to take classes at Dance Works, a studio opposite Selfridges. She also lectures (Women's Institutes provide her biggest audience), and has danced in some of the grander London hotels and even at the Reform Club.

Keen to dispel the image that belly-dancing is sleazy, Mrs Chapman blames cabaret dancers, Mata Hari and Hollywood for giving it a bad name. "Mata Hari never wore knickers," she declares, "and Hollywood films suggested that it was a way of exciting men. In the Middle East it is very respectable. Egyptian women are forbidden to expose their tummies. Originally, belly dancing was performed by women for other women, and it still is in certain countries."

There seemed to be no such reticence in Covent Garden. Jacqueline Chapman accepts that the lure of the casbah may be the initial attraction for some, but only one of her pupils (who include an MP's wife) said it fulfilled an erotic fantasy, and she was a lively 66-year-old more anxious to claim a cure for her arthritis. Several said their husbands had never seen them dance, and all agreed that they had taken it up for exercise, relaxation or health.

The happiest belly-dancer in Covent Garden was a nine-year-old blonde moppet. Watching her supple movements, her body swaying and arms waving, was persuasive evidence that belly dancing is not only erotic and entertaining, it is also wonderfully healthy exercise. Perhaps men should take it up.

DENISE SILVESTER-CARR

HANDBOOK FOR FOODIES

The Japanese say that for every new food tried and truly enjoyed a person will live for 70 more days. If this is so, then Londoners may soon hope to be able to live for ever. There can never have been a keener interest in exotic nosh, nor greater opportunity for trying it out. There are specialist food shops, markets and restaurants all over the capital, and even the supermarkets these days carry an increasing variety of foods that were once unfamiliar to the British, for generations notoriously conservative in their eating habits.

The influence of immigrants and the popularity of travel have changed all that. Today many Londoners will be familiar with bean curd and choi sum, with cardamoms and coriander, okra and cassava, feta and kefalotiri, pesto and rucola, miso and mochi, falafels and matjes, couscous and bangus. All are available here, and not just for use in specialist restaurants.

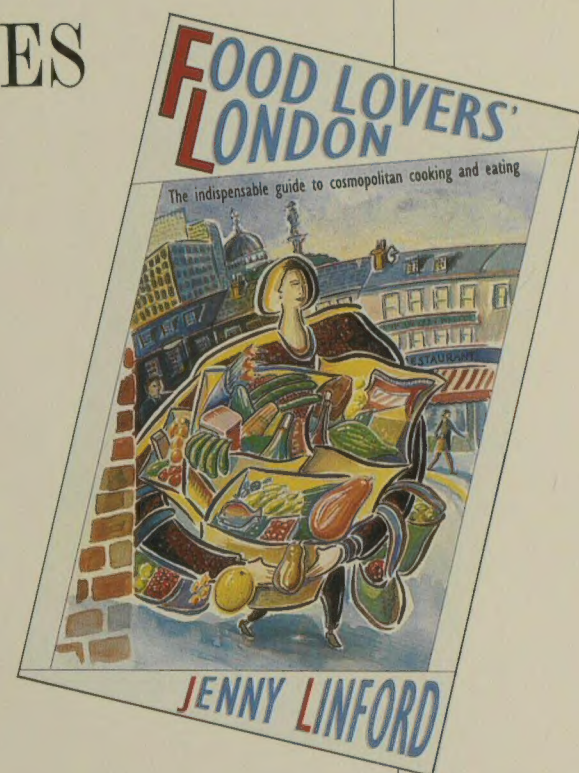
A new book, *Food Lovers' London*, by Jenny Linford (Macmillan Papermac, £9.99), to be published on July 25, provides a feast of information about cosmopolitan eating.

Jenny Linford has picked out 11 for

full-chapter treatment: African and Caribbean, Asian, Chinese, Greek, Italian, Japanese, Jewish, Middle-Eastern, Polish, South-East Asian, Spanish and Portuguese. Each includes a glossary of the area's ingredients as well as guides to where they can be obtained and some of the restaurants in which they can be enjoyed.

If you are keen to sample Polish bison grass with your barszc, for example, then Ognisko Polskie in Prince's Gate is the place to go. On the other hand, if it's West African groundnut stew you seek, then try Calabash in King Street—or, if you want to make it yourself, then go to Brixton Market, where you will find all the ingredients and a lot more besides, particularly on Saturdays.

Jenny Linford is well qualified to compile this book of gastronomic delights and surprises, having lived in Ghana, Trinidad, Singapore and Italy before finally settling in London and carrying out her mouth-watering pilgrimage round the capital's communities. The only sad reflection she has is that some of the smaller shops she tracked down have been hard hit by



rent rises and high interest rates. Indeed, two venerable Soho institutions—the Swiss delicatessen in Charlotte Street and Richards, the famous Brewer Street fishmonger—closed their doors even as she wrote.

Jenny Linford's new book offers a feast of facts on cosmopolitan food in London.

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WINDOW ON THE WORLD



GAMMA

The Congress Party in India won the general election, finally held in June after its postponement following the assassination of Rajiv Gandhi while campaigning in the small town of Sriperumbudur in the state of Tamil Nadu. Rajiv was killed by a suicide bomb set off by a woman who was presenting him with a flower garland. Twelve other people standing close by were also killed. It was suspected that the assassination was the work of Sri Lanka's Liberation Tigers of Tamil Eelam.

The political landscape of India was thrown into confusion by Rajiv's death. The election was postponed, but the Congress Party immediately offered the leadership to Rajiv's widow, Sonia. She wisely refused, and the party then turned to Rajiv's external affairs minister, Narasimha Rao, a 70-year-old scholar

J. LANGEVINSKY/GAMMA



in poor health (he recently had a heart by-pass operation). He was elected unopposed as parliamentary leader, and thus Prime Minister, after the election, when his chief rival, Sharad Pawar, chief minister of the western state of Maharashtra, withdrew. Mr Pawar, who is 50, was expected to be Mr Rao's deputy.

From the Congress Party's point of view Mr Rao was evidently regarded as the safer bet this time, being a decidedly cautious man unlikely to ruffle the waters by making difficult decisions. Mr Pawar is a more dynamic personality (which is not what the Congress Party was looking for on this occasion), more likely to work for the reforms that India so clearly needs. It seems inevitable that such changes will come, if not through Congress then from outside the party.

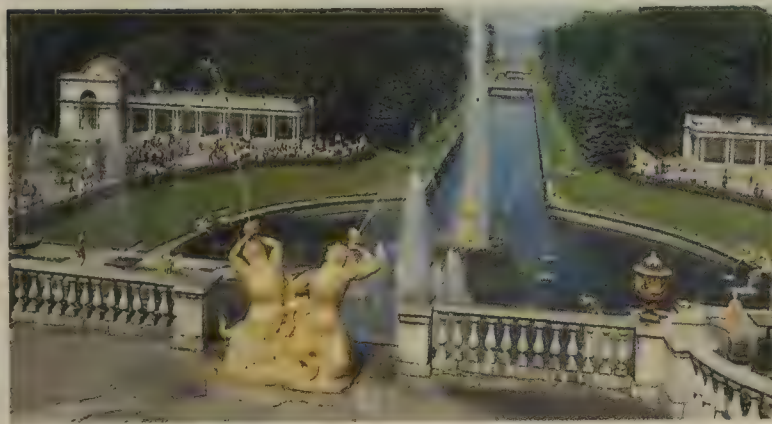
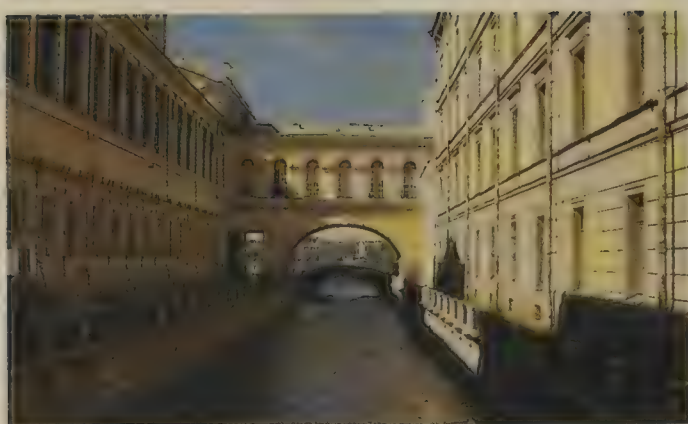


MARK DEVILLE/GAMMA

Huge crowds accompanied Rajiv Gandhi's funeral cortege in New Delhi to the banks of the Jumna River, where his 20-year-old son, Rahul, an undergraduate at Harvard, covered the body with sticks of sandalwood before lighting the pyre in traditional Hindu fashion. Later Rahul, with Rajiv's Italian-born widow, Sonia, and her daughter, Priyanka, cast the ashes into the Ganges at the Sangam.



JOHN LAMB



Boris Yeltsin, right, won Russia's first democratic election by polling more than 60 per cent of the vote for President of the Russian Federation, a post which he will formally assume on July 20. At the election the people of Leningrad, above, further rebuffed the Communists by voting to change the city's name back to St Petersburg. The city, founded in 1703 by Peter the Great, was called Petrograd between 1914 and 1924, before the name was changed again to commemorate the city's role as the cradle of the 1917 revolution. Top, the Admiralty building; above left, the Winter Canal and the Hermitage bridge; above right, the gardens of Peterhof Castle.





PHOTOGRAPHS BY REUTERS

Prince William, aged eight, was hit on the head by a golf club while playing at his prep school in Berkshire on June 3. He was successfully operated on to correct a depressed fracture of the forehead at the Hospital for Sick Children in Great Ormond Street. The Princess of Wales, who stayed with her son in hospital, left with him after two days. Above, President Bush recuperating after developing an irregular heartbeat while jogging. Above right, Edith Cresson, appointed first woman Prime Minister of France. Right, British scientist Helen Sharman on board the Soviet spacecraft Soyuz TM11, launched on May 18 and returned to earth on May 26.





REX FEATURES



CAMERA FIX



ESAIAS BAITEJ/GAMMA



CAMERA FIX

Rebel forces moved towards Addis Ababa, capital of Ethiopia, at the end of May, forcing the country's Marxist president, Mengistu Haile Mariam, to fly into exile in Zimbabwe. The collapse of his government marked the end of one of Africa's most brutal regimes. The rebels, an alliance of six groups called the Ethiopian People's Revolutionary Democratic Front, moved into the city a few days later. Vivid evidence of their approach came with the explosion of an ammunition dump, top. Their tanks

quickly took control of the main streets in the city, above. Government troops surrendered their weapons or dropped them as they fled, and their tanks were put out of action. In spite of the unpopularity of the Mengistu regime the rebel alliance found it difficult to keep control of events in the days following their triumph. Help for the country's victims of famine was declared the top priority of the country's new leaders, but continuing disruption, sabotage and acts of banditry made it difficult to co-ordinate effective relief.

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PRIVY PURSE

The royal family must have money, cried the Prince of Wales, and it does. But its available wealth is much less than is often estimated, because neither the palaces nor the jewels nor the other royal collections are realisable assets. Income from Crown Estates goes to the Exchequer, and in return the Exchequer looks after the palaces and some other royal expenses and gives back a much smaller sum to the royal family by means of the Civil List. Michael Leapman describes its history and current operation.

U

ntil the 17th century, the notion that monarchs needed to receive any kind of wage from Parliament would have been laughed out of the Court of St James's. One of the principal reasons why the Crown was coveted and fought over was that it provided access not just to power but to fabulous wealth—income from property (acquired over the years by conquest and seizure), tithes, taxes, customs duties and all the other patronage that an absolute ruler could command. It was inconceivable that lowly members of the House of Commons would be required to vote the monarch the medieval equivalent of today's Civil List of £7.9 million a year.

That began to change with the increasing assertiveness of Parliament towards the Stuart kings, culminating in the Civil War, which permanently altered many assumptions about the relationship between the ruler and the ruled. Once the divine right of kings had been successfully challenged, royalty's automatic right to all that inherited wealth could no longer be assured either. It was in 1789, on the accession of William III, a canny Dutchman with a hard head for business, that the tradition of a rate being set for the royal job began. King and Parliament negotiated an annual fee of £600,000, which was to be used for financing the civil government—hence the name Civil List. The deal seemed a reasonable return for reuniting the nation after half a century of conflict.

The monarch remained personally responsible for paying many of the costs of government, including the wages of judges, ambassadors and civil servants and the upkeep of the numerous royal palaces. These payments were mostly met from the revenue of Crown lands. The drawback to this arrangement, as far as the monarchs were concerned, was that, while the financial demands of Crown servants grew, revenue from the lands was decreasing, partly because William III and his successors gave away large estates to noblemen in return for their political support.

So when George III came to the throne in 1760 he made a deal. He would cede to Parliament the income from the remaining Crown lands, including large areas of London's West End, in exchange for an annual grant that would cover his government costs as well as some

personal expenses. Thus the Civil List became a charge on the national exchequer rather than on the king's privy purse. There is a case for defining this as the point at which Britain's constitutional monarchy became irreversible: when the king gave up the bulk of his independent income and was transformed into a salaried employee of the state. The Crown, though, did not lose all the benefits of property ownership. It retained two important portfolios—those of the Duchies of Lancaster and Cornwall, the latter traditionally vested in the Prince of Wales.

In 1830 the system changed again, when Parliament took over direct responsibility for paying ambassadors, judges and civil servants, instead of channeling the money through the Crown. The annual grant to the monarch now had to cover only the expenses of the royal household, mainly salaries (see table), plus payments to other royal family members except the Prince of Wales, who lives from the income of the Duchy of Cornwall estate. Yet by one of those anomalies with which British tradition bristles, the payments to the royal family are still known as the Civil List. As Thomas Macaulay pointed out in his 1855 *History of England*:

"The expenses of the royal household are now entirely separated from the expenses of the civil government, but by a whimsical perversion the name Civil List has remained attached to the revenue appropriated to the expenses of the royal household."



IF THE QUEEN IS
A NATIONAL
ASSET, THEN THE
NATION
MUST PAY FOR HER

Until 20 years ago it was the custom for the amount of the Civil List payments to be fixed when the monarch came to the throne and to stay unchanged throughout the reign. Queen Victoria received £385,000 a year during her 64 years on the throne. Under Edward VII it went up to £470,000 and the same sum was paid to George V, who in 1935 requested a reduction. Thus, after his death in 1936, the figure was uniquely smaller, at £410,000, for both Edward VIII and George VI. On Elizabeth II becoming Queen in 1952 it was fixed at £475,000 a year.

Constant inflation meant that by the end of the 1960s the Civil List amount was far smaller in real terms than Parliament had intended when fixing it—although it was also true that the Queen's revenues from the Duchy of Lancaster had tripled since she ascended the throne, from £100,000 a year to £300,000. (Now it amounts to some £2.75 million.) In 1971 she petitioned Parliament with what must be the most imperious request for a pay rise ever made. It began:

"Her Majesty requests that consideration should be given by the House of Commons to the provision for Her Civil List made by Parliament in the first year of Her reign. Her Majesty regrets that developments in the intervening years have made that provision inadequate for the maintenance of that standard of service to Her people to which She believes they wish Her and Her family to adhere, and has commanded that the Papers necessary for a full consideration of the subject should be laid before the House."

And it ended:

"In commending these several matters to Her faithful Commons, Her Majesty relies on their attachment to Her person and family to adopt such measures as may be suitable for the occasion."

The appeal succeeded. In 1972 the Civil List sum was more than doubled, to £980,000, with the proviso that it could be increased again when economic conditions demanded it, without waiting for the reign to end. While there was some criticism of this concession, chiefly from the left of the political spectrum, most people seemed to think it a fair and sensible arrangement. Three years later the amount broke the six-figure barrier when it was put up to £1,250,000. At the same time, Parliament decided to increase the payment annually in line with the cost of living, with the sum for the year announced on Budget Day every spring. The privy purse had become index-linked.

Yet this seemingly rational system had its drawbacks, too. During the 1970s the

THE COST OF KEEPING THE MONARCHY

Annual Civil List payments to royal family members, 1991–2000

Queen	£7,900,000
Queen Mother	£640,000
Duke of Edinburgh	£360,000
Duke of York	£250,000
Prince Edward	£100,000
Princess Royal	£230,500
Princess Margaret	£220,000
Princess Alice	£90,000
Duke of Gloucester,	
Duke of Kent and	
Princess Alexandra share	£630,000
Total	£10,420,500

In addition, the following government departments spend these sums on services to the royal family:

Environment (palaces and other residences)	£25,700,000
Transport (rail travel)	£2,300,000
Defence (royal yacht and air travel)	£16,825,000
Central Office of Information (publicity)	£376,000



How the Queen spends her money (1991 estimates)

<i>Domestic</i>	
Kitchens	£200,783
Cellars	£71,250
Furnishings	£180,557
Laundry	£63,700
Flowers	£37,950
Livery	£88,100
Garden parties	£213,650
Horses and carriages	£165,025
Motor cars—	
purchase and upkeep	£73,317
Total	£1,094,332

Office expenses

Data processing equipment	£123,150
Stationery and supplies	£138,900
Newspapers	£13,532
Insurance	£29,000
Chapels Royal	£5,350
Travel	£50,840
Official presents	£34,000
Donations, cups and prizes	£9,500
Allowances and gratuities	£30,933
Sundry expenses	£80,630
Total	£515,835

Household departments

Private Secretary and	
Treasurer	£1,165,426
Master of the Household	£2,428,369
Lord Chamberlain	£430,798
Royal Mews	£763,877
Total	£4,788,470

Queen's estimated total expenditure for 1991 **£6,398,637**

tabloid press was discovering that there was scarcely any limit to its readers' appetite for news about the royal family, and that this no longer had to be couched in the reverential tone that used to be customary. Stories of royal misdemeanours and mishaps began to proliferate, along with opinionated features and editorials that increasingly criticised the royal family, especially its younger members, for actual or imagined gaffes and sometimes for profligacy.

The annual publication of the Civil List figures provided a perfect occasion to question why the royals needed so much money, to examine whether they gave value for it, to suggest that they took too many holidays and to wonder why they were not tightening their belts like everyone else. The point was constantly made that the Queen pays no taxes and receives perks like free travel, free postage and even free telephone, fax and telex services—a hangover from the days

when the Post Office was also responsible for telecommunications. The costs of the royal yacht and the Queen's air travel are paid by the Ministry of Defence.

The annual fuss over the Civil List prompted the Prince of Wales to suggest in 1987 that it should be scrapped. In Penny Junor's book, *Charles*, he was quoted as suggesting that the system should revert to that in existence before the 1760 trade-off: that income from the Crown Estates should revert to the royal family to replace their annual stipend.

"The royal family must have money," he said. "If they have to look to the state for everything they become nothing more than puppets and prisoners in their own country. That's what happened to the Japanese royal family. They can't even go on holiday without asking Parliament. That would be an intolerable situation." When it is put like that, the Prince's case seems strong; yet the counter-argument—that the royal family

should be accountable to their paymasters like the rest of us—has merits too.

In any event, the Prince's radical suggestion was not adopted. Instead, a solution was devised based on the method used to fix another controversial, constantly increasing charge: the television and radio licence. That is set not annually but every three years, at a figure representing the BBC's estimated expenditure for the middle year of the three. The idea is that the surplus in the first year meets the shortfall in the third.

Last year it was decided to use this method for the Civil List, but on a longer time-scale. The figure was set at £7.9 million a year for the next decade. This was based on an assessed need of £5.9 million in 1990, rising at 7.5 per cent a year to £10.4 million in the year 2000. There was a predictable fuss: the left-wing Labour MP Tony Benn said: "There are many people who believe the sums of money paid to the royal family far exceed the services rendered."

But the case for being parsimonious with the monarchy is logically weak; indeed it is easier to argue for abolishing the institution altogether. The royal family could certainly live comfortably on much less money, with fewer palaces and divested of some of their priceless art treasures, but, as the Queen emphasised in her 1971 petition, they would not be living in the style to which her subjects have become accustomed. A monarchy without extravagant trappings would serve neither as a potent symbol of national unity nor as an attraction for tourists. A leader in *The Times* in 1977 put it crisply:

"It is impossible to set an objective standard for the scale of display appropriate to modern royalty, but there would be no fun in a skimmed monarchy, and there is no sign at all of widespread public demand for one. Audience reaction is the only sure guide in such cases."

Since then the concept of the royal family as a form of entertainment has grown. Because of the terms in which its members' doings are reported in the tabloid press, it is often likened to a soap opera. Not everyone welcomes this development but it has provided the Queen and her family with the high public profile necessary to justify a modern monarchy. Were they to come under pressure to move towards self-sufficiency, the royals could possibly finance themselves by charging for appearances, but that would be as inappropriate and undignified as the discredited practice of selling honours. If the Queen is a national asset, as most of us appear to believe, then the nation must pay for her; and no better way than the Civil List has been devised □

ILLUSTRATION BY ANDRZEJ HODZINSKI

	Engagements, opening ceremonies, church services and military parades	Charity shows and galas, concerts and sporting events	Receptions and garden parties	Lunches	Banquets and dinners	Meetings attended including Privy Council
THE QUEEN	120	9	20	31	11	26
THE DUKE OF EDINBURGH	125	14	37	60	36	34
THE QUEEN MOTHER	59	6	26	10	4	—
THE PRINCE OF WALES	121	9	20	20	13	38
THE PRINCESS OF WALES	132	27	13	22	13	10
THE DUKE OF YORK*	16	1	3	—	2	—
THE DUCHESS OF YORK	104	8	7	3	5	—
THE PRINCE EDWARD	59	33	12	10	21	8
THE PRINCESS ROYAL	264	43	24	15	35	71
THE PRINCESS MARGARET	82	22	8	9	13	4

OFFICIAL ENGAGEMENTS MAY 1, 1990 TO APRIL 30, 1991. COMPILED BY TIM O'DONOVAN

Audiences given, incl the Queen's audiences to the Prime Minister	Audiences to ambassadors and Commonwealth high commissioners	Investitures	Total official engagements in UK	Days spent travelling abroad on official overseas tours	Total official engagements overseas	Total official engagements UK and overseas
155	131	15	518	9	53	571
4	—	—	310	70	240	550
20	—	—	125	1	3	128
88	2	—	311	25	84	395
22	—	—	239	21	83	322
—	—	—	22	4	6	28
7	3	—	137	19	41	178
2	3	—	148	13	55	203
15	—	—	467	72	274	741
6	—	—	144	5	15	159

* Very reduced programme of official engagements due to service as Royal Naval officer



THE QUEEN AND HER FAMILY . . .

. . . AT WORK

*The fairy-tale romance was
sealed with a kiss on the balcony
of Buckingham Palace.
Part of the royal honeymoon, right,
was spent at Balmoral.*



PORTRAIT OF A MARRIAGE

*The Prince and Princess of Wales celebrate their tenth wedding anniversary on July 29.
Products of very different worlds, the couple have
experienced some marital problems but have adapted themselves to a marriage that is
unlike any other. Anthony Holden describes how each
has accepted responsibilities in distinct ways that prepare for the succession.*





JAYNE FINCHER/PHOTOGRAPHERS INTERNATIONAL



W

hen the Prince of Wales married Lady Diana Spencer on July 29, 1981, the heady mixture of ceremonial, sunshine and street parties brought some much-needed relief to Britain during an otherwise difficult summer. Even the spectre of civil disruption around the land, with ugly riots from Brixton to Toxteth, did little to ruffle the aura surrounding the bride, a beautiful innocent of barely 20, the first English girl to marry an heir to the throne in more than 300 years. Half the nation, it seemed, fell for her quite as unconditionally as had her prince.

Ten years on it is hard to remember how the royal family ever managed without Diana as Princess of Wales. With her youth, her openness and, above all, her photogenic charms, she has almost single-handedly rejuvenated not just her husband, but an institution which, if in no immediate danger of collapse, had become perhaps a little tired. Thanks in large part to Diana, the British Crown approaches the 21st century as popular as at any time in its history.

The wedding at St Paul's Cathedral was the biggest media event the world had ever seen. Seven hundred million people watched as both bride and groom showed endearing signs of nervousness: she muddled her husband's forenames, while he made the not insignificant error of endowing her with her own worldly goods rather than his. As the gloriously sunny day went off without a hitch, ending with the first royal kiss ever seen on the balcony of Buckingham Palace, they were universally deemed a fairy-tale couple, openly in love.

Though that idyllic picture was to take some early knocks, Diana's arrival on the scene provided an immense boost to the royal family. The House of Windsor hates to be compared to a soap opera, but her debut injected precisely the same new interest as the launch of a fresh young female lead in a television show with flagging ratings. For a prolonged honeymoon period she was content to be a visual aid to a streamlined new monarchy—seen but not heard.

Charles, for once, was only too happy to take a back seat. After spending most of his lifetime in an unremitting spotlight, he cheerfully played second fiddle

Supportive in their early days together, Diana refused to let her first pregnancy keep her from Smith's Lawn polo matches, above left. In 1987 the couple skied, left, at Klosters with the Duke and Duchess of York.



to the new star of the royal screenplay, basking in her reflected glory.

It was a curious state of affairs. The heir to the throne, one of the world's richest and potentially most influential men, if never one of its most charismatic, was now deriving an entirely new personal glamour from this winning young creature, not yet 21, whom he had picked to be his bride. Beyond her wedding vows, Diana had spoken barely 100 words in public, yet already hers was the most familiar face in the world, smiling off from the covers of magazines.

Fearing that her appeal might fade once she opened her mouth—rather like a silent movie star—Buckingham Palace effectively wrapped the new princess in cotton wool as if she were some kind of national doll. She gave no interviews, made no major speeches, merely smiled and blushed her way through every public appearance. And it worked: her public honeymoon lasted for a great

deal longer than anyone had anticipated.

Charles, his parents and their advisers had expected the novelty value of the new princess to wear off within a year or two, and warily braced themselves for the problems attending the spontaneity of youth unused to royal ways. But

Until sustaining an injury in 1990, and suffering recent back pain, Prince Charles spent much time on the polo field. Although no enthusiast, Diana is often in evidence for charity occasions.

FEARING
HER APPEAL MIGHT FADE
IF SHE OPENED HER
MOUTH, LIKE A SILENT
MOVIE STAR, THE
PALACE WRAPPED DIANA
IN COTTON WOOL

Diana's public appeal seemed open-ended. There were to be hiccups, even crises, but her public popularity rarely dimmed. Within a few years she had established herself in a long chain of opinion polls as one of the most loved of all the royal dramatis personae, and thus one of its most inviolate. If the royal family was to sustain its popular appeal through another period of political hardship, when hardline Conservative policies were dividing management from worker, north from south, rich from poor, Diana's ability to cut across class divides would be indispensable.

Her stock rose yet higher with the arrival of two sons. Prince William Arthur Philip Louis was born on June 21,



The family man: Prince Charles at a ceremony of Beating Retreat, above, with his young sons. Diana's tireless work for AIDS victims included, left, a visit to infected children during the 1991 Brazil tour.

1982, and Prince Henry Charles Albert David (to be known as Harry) on September 15, 1984. With the succession assured, another unique burden was lifted from the shoulders of the heir apparent and his bride.

By the time the young princes began their schooldays, it was clear that their father was keen to repeat the pattern of his own education—out in a world as real as royals ever get to see. Diana became a visibly assiduous and involved parent, herself taking the children to school when her schedule permitted. If the prince was less in evidence at the school gates, so are many busy fathers.

Though they are destined for Eton rather than Gordonstoun, the boys are

already following their father's route via a London day school to a boarding prep school. Prince William is reputed to be a bit of a tearaway. So, too, are many first-born sons. The difference for these parents and children is that they are obliged to live so much of their lives under remorseless and often ill-informed public scrutiny. A public spanking by his mother provoked a national debate on the merits of corporal punishment.

Bland good news about the royal couple could last only so long for British tabloid newspapers engaged in a fierce circulation war. Soon a steady drip of more negative stories began to seep into the public consciousness.

When Diana began to seem claustrophobic, it was front-page news. She was, it was said, lonely and unhappy; she had developed "the slimmer's disease", anorexia nervosa; she did not get on with Charles's friends, and vice versa; she was spending all his money in wild shopping sprees along Knightsbridge. She was bored by the royal way of life, dragging Charles back from the annual holiday at Balmoral, shutting out palace life with the headphones of her gold-plated Sony Walkman. Gossip columnist Nigel Dempster called her a "spoilt monster" who was making her husband's life miserable.

Could it all be true? The couple's press coverage was to get worse before it improved, and a public hungry for the minutiae of Diana's life found much with

The Princess of Wales was assiduous, below, in accompanying her children to Wetherby School when her schedule permitted. Right, her solo engagements in 1989 included the British Fashion Awards.



JAYNE FINCHER/PHOTOGRAPHERS INTERNATIONAL





JAYNE FINCHER/PHOTOGRAPHERS INTERNATIONAL

which to sympathise in her apparent problems. That a lively young girl suddenly trapped in a gilded cage should find her new life irksome, for all its concomitant privileges, made her all the more endearing. As she continued to grace public occasions with a smile, eagerly responding to a growing public fascination with her persona, there was enormous fellow-feeling around the land. And now she is quite at ease as the modern princess *par excellence*.

Some critics believed she misunderstood what it meant to be a princess. Diana, they maintained, saw her status as akin to that of a film star or a magazine cover girl, rather than an incarnate symbol of national stability and security. Even these critics found it hard to define precisely what mystical powers were required of a future queen, but they were certain that it did not amount solely to remaining in the annual lists of the world's best-dressed women.

Much criticism evaporated after the birth of the children. As they began to develop discernible identities, however, there came a fresh barrage of negative headlines. The press had led the public to believe that the Prince and Princess of Wales were thoroughly modern parents who would bring up their children in a

more natural, down-to-earth way than they had each experienced in their own very different childhoods. So when Charles began to absent himself more than most busy fathers, eyebrows were raised. There was no doubt that Diana was a devoted and dedicated mother, but the future king's role in the life of his young family was being questioned.

Throughout the second half of the decade more unwelcome publicity prompted public concern. The prince went fishing with friends at Balmoral, leaving his wife and children behind him in London at the height of the school holidays. Yet William was at the age when Charles himself had learnt fly-fishing in the Dee with his grandmother. As the Palace's press office amateurishly failed to staunch the flow of rumours, the more serious Sunday newspapers joined in, using historians to discuss the constitutional implications of separation, even divorce.

The summer of 1991 marks the 10th wedding anniversary of a couple who are clearly here to stay. Only two observations need be made about the uncomfortable period in which Prince Charles appeared content to let his marriage drift and the publicity mill to grind away to an extent which would

Critics said Diana was bored, and that she preferred to shut out palace life with her personal stereo. More to her taste were charity pop concerts, below, where she met artistes like Michael Jackson.



PHOTOGRAPHERS INTERNATIONAL



Prince Charles spent time pursuing his own personal interests, with solitary trips abroad for sketching and painting, above. His concern for the environment led him to the rain forests of Cameroon, below.

REX USA/REX

have undone less secure public careers. First, whatever human strains the marriage may pass through, there could never be any question of divorce. As the future head of the Church of England, the Prince of Wales would have to renounce his right to the throne before any parting of the ways could be sanctioned.

Not that such extremities were ever discussed. For the second point is that Charles and Diana certainly did experience a rash of marital problems, which even they were unable to keep entirely to themselves. The evidence nevertheless suggests that they were very much the

same waves as occasionally rock any marriage—especially that of a busy professional couple whose public duties often take them in different directions for days at a time.

With an age-gap of almost 13 years there were bound to be differences of inclination and outlook. The truth which gradually emerged was that Charles and Diana really were the products of very different worlds, despite the public's perception of them as a single royal unit.

The Prince, more than his own soft-heartedness might suggest, thought it entirely natural for children to be brought up in the traditional royal way: at the hands of nannies and schoolteachers, to learn to know their place, and rarely to get in the way of paternal pursuits and inclinations. This came as a surprise and is a stark reminder of the limits to which Charles—who has tried more than any of his family to see how the other half lives—can ever really escape from the strait-jacket imposed by his birth.

Happily, the worst seems to be behind them. Rumours about the marriage climaxed in 1987, and in March, 1988 the royal couple were also involved in tragedy on the ski slopes of Klosters, where an avalanche killed a close friend and nearly swept away the Prince of

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Wales. Since then, with typical defiance, he has continued to take his separate excursions—to fish in Scotland, paint watercolours in Italy and trek the Kalahari Desert with his elderly mentor, Sir Laurens van der Post. Such separations have taken on the appearance of routine, rather than emergency. An anxious British people has grown accustomed to the marriage being unlike any other.

The most striking result is that Charles and Diana have adopted very different, and separate, public personae. Their match was expected to blend them into a couple who would symbolise the nation's future. Instead they have taken on this burden in identifiably distinct ways. Their public appearances together are surprisingly rare, usually reserved for family or state occasions. If it is taken for granted that Prince Philip escorts the Queen on the majority of her public engagements, the same is no longer true of the next generation. The affection and respect in which each is held is thus much more the product of the public work they do than simply of their status.

Now that they have weathered those early storms, the Prince and Princess of Wales present a happy and united face to a people who will hear little wrong of them. Around them a "junior court" is

emerging, centred on the couple's many trusts and patronages, symbolising a gradual but perceptible change of the royal guard.

As Charles and Diana embark on their second decade together, the campaigning prince will be keen to press on with the causes close to his heart. Following his domestic crusades on architecture, the inner cities and the environment, he is anxious in his 40s to carve himself out a statesmanlike role on the international scene. Diana's routine and preoccupations—her work for AIDS charities being an outstanding example of royal

Public appearances together are now rare and the affection and respect the couple command stem more from their public work than from status. Having weathered early storms, they present a happy, united face.

patronage at its most effective—seem likely to alter little (though she may come under pressure to have more children).

The couple have always had to accept that Charles is likely to be a grandfather in his mid-60s before he inherits the throne. Over the next 10 years the spotlight is likely to swing away from a middle-aged generation-in-waiting to the more glamorous promise of emerging youth. The lesson of the 1990s may well be a slightly painful one: that history will judge the Prince and Princess of Wales less by their own characters and achievements than by those of their offspring. They will be the ones to steward an ancient, even venerable, institution into the unknown demands not merely of the new century, but of a new millennium. In the meantime the transition could scarcely be in safer hands.

□Anthony Holden is the author of *A Princely Marriage*, with photographs by Kent Gavin, (Bantam Press, £13.99) to mark the 10th wedding anniversary of the Prince and Princess of Wales.

HISTORY

*WILL JUDGE THE PRINCE
AND PRINCESS
OF WALES LESS BY THEIR
OWN ACHIEVEMENTS
THAN BY THOSE OF THEIR
OFFSPRING*



A DISRUPTED YEAR



STEVENS/SPA PRESS

Saddam Hussein's invasion of Kuwait and the ensuing seven-month Gulf war plunged the world into disarray. Forced to postpone several planned tours, the royal family turned to making morale-raising visits to British forces and their families, the Prince of Wales, above, spending some days before Christmas with British troops awaiting the call to action near the desert battlefield. Alan Hamilton reports on travels in a year of war and peace.



One event above all others dominated and disrupted a year of royal travel. Not even the royal family remained immune from the fallout of the Gulf war. There was no hint last June that the world was about to face conflict, localised perhaps, but a dangerous threat to stability. Indeed, the tide of affairs seemed to be flowing in an altogether more optimistic direction, as the Communist empire in eastern Europe collapsed and President Bush spoke hopefully of a new world order.

No war clouds dimmed the brilliant summer sky when, on June 25, the Queen first set foot in Iceland, a sovereign state only 550 miles from northern Scotland, which had somehow never found

its way onto the schedule of official royal tours. It is a bleakly beautiful land, with a population the size of Stoke-on-Trent's. The three-day visit was appropriately small-scale, intimate and informal, and made a convenient staging-post for the Queen on her way to Canada.

The Queen's host was Iceland's woman President, the splendidly-named, Vigdís Finnbogadóttir, and her guide to the nation's ancient Norse history and folklore was Britain's best-known Iclander, the television presenter Magnus Magnusson, who showed her around the site of the world's first democratic parliament, the 1,000-year-old Thingvellir. The Queen's only moment of apparent discomfiture seemed to occur as she stepped from her car in the midst of a

During visits to Gulf war service personnel at home and abroad the Duchess of York, above, tried out a Tornado at RAF Honington in Suffolk, while the Princess of Wales, right at RAF Brüggen, went twice to Germany.

barren but brilliantly sunny "moonscape" to inspect one of the geysers that supply Reykjavik with limitless hot water, and was nearly enveloped in a cloud of evil-smelling, sulphurous superheated steam.

She had left Iceland but a few days when an event occurred in the royal household which put paid to months of careful and detailed planning. The Prince of Wales fell from his polo pony during a match at Cirencester, breaking his arm in two places and putting himself out of action

for many weeks. In the event it had no real effect on overseas travel plans; those were disrupted anyway by the events of August 2, when President Saddam Hussein sent Iraqi troops into Kuwait.

Immediately, the United States and her allies, led by Britain, began to assemble a huge international force of arms and armour to threaten the invader and, if necessary, drive him out. As the weeks of waiting passed, and a degree of old-fashioned gung-ho war fever gripped the nation, the royal family was criticised by the popular press for not doing enough for the war effort.

The attack was not really justified. In November the Queen visited RAF Laarbruch in Germany to see British Tornado fighters being prepared for the Gulf. A small, historic footnote to her day trip was her courtesy call on President Richard von Weizsäcker; at their last meeting he had been West Germany's head of state but this time, with the Berlin wall consigned to the dust of history, his domain encompassed the reunified nation.

In January, once the aerial bombardment of Iraq had begun, the Queen visited RAF Marham in Norfolk, another Tornado base, which had two crewmen missing in action. She had a private 20-minute meeting with the men's families and offered her support and prayers. Although the Navy's involvement was peripheral at that stage, the Queen and Prince Philip travelled to Portsmouth to lend support to the wives and families of men in the Gulf.

Other members of the royal family were also about their war work. The Princess of Wales twice visited Germany to talk to families at Army and RAF bases which had sent men to the Middle East. The Duke of York, Colonel-in-Chief of the Staffordshire Regiment, visited their 1st Battalion at Fallingbommel in Germany before they left for Saudi Arabia. The Duchess of York went to Royal Naval Air Stations Yeovilton and Culdrose (her husband had trained at both), and the Princess Royal met Navy families at Rosyth, near Edinburgh.

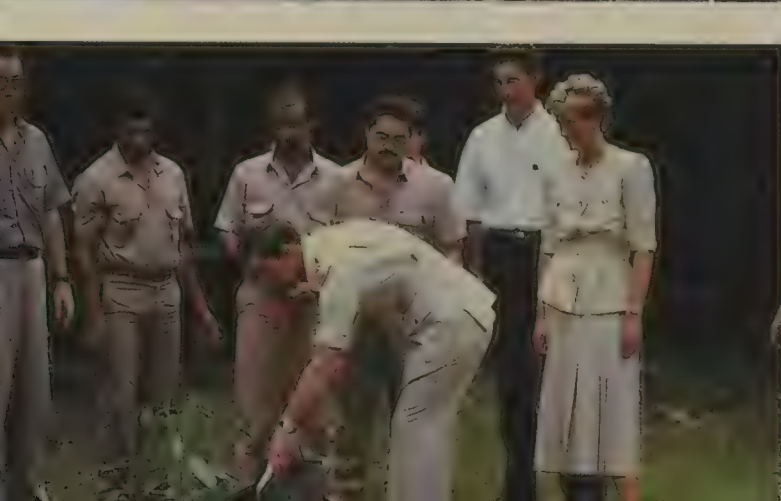
As Christmas approached, a full-scale land war, with the possibility of high casualties, seemed



JAYNE FINCHER/PHOTOGRAPHERS INTERNATIONAL

The Princess Royal continued her work for Save the Children. Among projects in Mauritius and Rodrigues, she inaugurated a classroom in a primary school at Latinier, left. Later, far left, she tried fresh coconut milk.





In Brazil the Princess of Wales, above, enjoyed the famous view over Rio. At Carajas in the Amazon jungle the Prince and Princess visited a vast open-cast mine, left, and planted a Brazil-nut tree, below left, for the mine's reforestation programme.

unavoidable. To encourage the British members of the multinational fighting and support force, the Prince of Wales, his arm fully recovered, spent a weekend near the battlefield with Navy, Army and Air Force units.

The royal yacht *Britannia*, however, did not get so close to the action. In 1950 Parliament had voted through the money for her construction on the understanding that she would double as a hospital ship in wartime, but HMY *Britannia* has never been to war. When the task force sailed to liberate the Falkland Islands in 1982 she was left behind. The rest of the fleet ran on diesel oil, whereas the yacht, equipped with slow-revving engines to avoid any vibration that might disturb the royal slumber, drank heavy fuel oil and would have required her own personal refuelling tanker.

Although subsequently converted to diesel she missed the Gulf war too. When hostilities broke out, *Britannia* was on her

way to Brazil in preparation for a planned visit there by the Prince and Princess of Wales, and for a forthcoming visit to the United States by the Queen. The Ministry of Defence decided that it would take too long for her to return and undergo installation of an essential helicopter deck to enable her to receive casualties.

War particularly delayed the travel plans of the Prince and Princess of Wales. The visit to Brazil scheduled for the autumn had to be postponed, as did a proposed six-day visit to India in February, which had raised security fears because of the subcontinent's large Muslim population. The Prince did in the end visit New Delhi, but in the most tragic circumstances; he was the Queen's representative at the funeral of Prime Minister Rajiv Gandhi, assassinated in May while he was carrying out his election campaign in the world's largest democracy.

Politics also intervened to wreck plans for the Princess of Wales to make a short visit on her own to neighbouring Pakistan and talk woman-to-woman to the Prime Minister, Benazir Bhutto. But Miss Bhutto's efforts to restore her family dynasty to power from a democratic base were short-lived;



ANWAR HUSSEIN

she was ousted by the army before the royal guest arrived.

There were no such troubles to cloud the coronation of Emperor Akihito of Japan, the 125th occupant of the Chrysanthemum Throne, in November. The Prince and Princess of Wales joined many world dignitaries as guests at the elaborate ceremony and procession which, the organisers announced with breathtaking precision, was watched by 116,877 people lining the streets of Tokyo. Akihito, aged 56, has two things in common with Charles: he married a commoner, and had to endure a long wait to fulfil his destiny while his father, Hirohito, was alive.

But there the similarity ends. The Japanese throne, in spite of Akihito's efforts to liberalise it, remains more hidebound by tradition than does the British and its crown prince was never able to carve out for himself the active public role that our own heir has done so conspicuously.

Rajiv Gandhi's was not the only funeral attended by the Prince of Wales. In the company of the Princess Royal and ex-King Constantine of Greece, he flew to Oslo early in 1991 for an interment that was both formal and family. King Olav V of

In Czechoslovakia, after admiring the glories of Prague, above, the royal couple were offered bread and salt in Bratislava, right, on a recalcitrant red carpet. Public enthusiasm for their visit, below right, was overwhelming.

Norway was only the second monarch of that nation since it won independence from Sweden in 1905. The late king, now succeeded by his son Harald, was half-British, and lay 46th in line of succession to our own throne. His mother was King Edward VII's daughter Princess Maud; he was born at Appleton House, Sandringham, in 1903, educated at Balliol College, Oxford, and was a regular visitor to these shores, taking shelter in Britain during Norway's wartime occupation by the Nazis. His ancestors, after all, did own the Orkneys and the Shetland Islands until 1468 when King Christian I of Denmark and Norway offered them to James III, King of Scots, as a marriage dowry for his daughter, Margaret.

Even before the Gulf war came to an end, royal touring resumed. The Princess Royal was as active as ever, making an official visit in February to Mauritius. She went on to tour projects in Malawi on



PHOTOGRAPH BY JANE YOUNG



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ANWAR HUSSEIN

behalf of the Save The Children Fund, of which she is an indefatigable president. The Prince and Princess of Wales's delayed trip to Brazil finally took place in April.

Some of the things Diana saw reduced her to tears. In São Paulo the Princess toured a hostel for children doomed to short, sad lives because of their infection with the AIDS virus. The abandoned offspring of drug addicts and prostitutes, or simply of parents who could not afford to feed them, they clung to the Princess, tugging at her necklace and refusing to uncurl their tiny fingers from her hand. Nurses explained that one little mentally-retarded boy had no name; he had been found two days earlier half-drowned in a river, where he had apparently been abandoned by his family.

When she rejoined her husband at São Paulo airport, the

Princess was shaking her head, fighting to conceal her own emotions, and was overheard to say to him: "The things I have seen today are beyond belief." After she had visited another shelter for homeless urchins in Rio de Janeiro, its manager, Roberto Santos, said: "Her visit will help us gain more support and protection. Perhaps now more people will take an interest in saving the children."

The lavish welcoming banquet laid on in Brasilia by President Fernando Collor, and the spectacular display of samba dancing at a dinner given by the Governor of Rio State, appeared almost obscene when contrasted with the unspeakable squalor of parts of Brazil's two major cities. The Princess appeared relieved to take a day's sightseeing trip to the spectacular waterfalls at Iguazu.

The Prince, meanwhile, had

President Havel and his wife, top, entertained the Prince and Princess of Wales to a banquet at Prague Castle. During her stay in the Czechoslovakian capital the Princess made a visit to a school for deaf children, above.

been chairing a seminar of British and Brazilian businessmen in São Paulo in an effort to stimulate the disappointingly poor trade between the two countries. But to the Prince Brazil primarily means rain forest, and rain forest that is being felled and burned at a terrifying rate. At the end of the visit the Prince and President Collor co-hosted a 24-hour environment seminar on board HMY *Britannia*, which was attended by British and Brazilian government representatives, bankers, businessmen and an international group of environmental experts.

Whether prince persuaded

president to stop the ruination of the Amazon basin remains unclear, as the seminar was held in private, but the meeting did have one curious and unexpected side-effect. The Prince was apparently highly dissatisfied with the preparatory work done on the seminar by his office, and at the last minute he summoned Commander Richard Aylard, his assistant private secretary who looks after his environmental interests, to fly out from London and take charge.

Within a few days Aylard, a pleasant, charming but tough young ex-naval officer, had been promoted to private secretary and treasurer. His predecessor, Sir Christopher Airy, a patrician former commanding officer of the Household Division, left his post in a considerable hurry, officially by mutual agreement but unofficially, it was rumoured, after a loud, unfettered row between employer and employed.

Away from the tensions of the Gulf and the environmental rape of South America, there have been encouraging signs of a more stable world order emerging in the fledgling democracies of eastern Europe, freed from four decades of Communist rule, although grappling with enormous economic problems.

Having visited Hungary last year at a particularly propitious time, when the former Communist rulers were handing over to the democrats, and thus having met both camps, the Prince then expressed a great desire to see another newly freed state. The result was a four-day spring visit to Czechoslovakia by the Prince and Princess, and a meeting with its chain-smoking playwright President, Vaclav Havel.

Prague, the Czechoslovakian capital, is one of the architectural jewels of Europe, its breathtaking medieval and Baroque glories largely untouched since Mozart was there. The Prince, a champion of classical architecture, delivered a strongly worded (although, strangely, a poorly delivered) speech to the professors and students of Charles University, urging them to protect their city from the influences of architects and planners who might want to "improve" it.

The Prince's foreign visits increasingly follow a well-defined pattern: they are shorter and more businesslike than they used to be, with less sightseeing on the agenda and more action. Each visit now almost invariably includes a meeting with certain of the country's businessmen and



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another one on the environment.

Czechoslovakia was no exception. The Prince attended a meeting of his Business Leaders' Forum, with representatives from Britain, the United States and Japan, whose mission was to offer help and advice as the state moves to a market economy. Its specific goals were to provide a guiding hand to young Czechoslovak entrepreneurs wishing to set up their own businesses in their newly freed country.

During his stay in Prague the Prince of Wales also addressed a meeting of the World Monuments Fund, the New York-based organisation which last year gave him its International Hadrian Award, the equivalent of a Nobel

In America the Queen addressed a joint meeting of Congress, above. President Bush welcomed her to Washington, right, though he was embarrassed that the Queen's face was partly hidden during her speech, below.

Prize for conservation. Czechoslovakia is exceptionally rich in mid-European architectural ornament, much of it dating from the days when it was the Kingdom of Bohemia. The country is estimated to have 36,000 historic monuments, and no money to repair them.

To end his tour the Prince was taken to northern Bohemia where he was shown an example of the kind of environmental

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PHOTOGRAPHS BY ANWAR H. SELIN

destruction wrought by 45 years of blindly uncaring Communist industrialisation—a great swathe of land a mile wide and 10 miles long stripped bare of all its earth and vegetation to get at the brown lignite coal beneath.

After such a dispiriting sight, it was little wonder that the Prince flew straight off to Italy for a few days of solitary sketching amid the untainted beauties of Tuscany.

The year which had started with rumours of war came full circle in May. However many loose ends remained unresolved, there was no doubt that the immediate battle had ended in victory, and the United States was determined to celebrate a restoration of the national self-confidence that had been lost in Vietnam. A long-planned state visit by the Queen provided the perfect vehicle for a restatement of the "special relationship" that exists between Britain and the United States.

Americans were in a mood for celebration, and they welcomed their ally's head of state with particular warmth. The Queen addressed a joint meeting of both houses of Congress and, in a far more significant gesture, attended her first baseball game. Monarchy seems to retain a

In Texas the royal party took a trip on the San Antonio River, above.

The Queen bestowed a knighthood on General "Stormin' Norman" Schwarzkopf, left, in Florida, and was warmly greeted by Alice Frazier in Washington, below left.

special fascination for republicans worldwide though it ought to be anathema to them, and throughout America the story appeared the same. The highlight came at Tampa, Florida, when the Queen met General Norman Schwarzkopf, commander of the allied forces in the Gulf, and invested him with an honorary British knighthood.

Not being a British citizen, Schwarzkopf cannot call himself "Sir Stormin' Norman", but he nonetheless joins the rare band of Americans to have been so honoured; his only living peers are Ronald Reagan, Caspar Weinberger and Douglas Fairbanks.

It was a fitting end to the tour's official business; the visit continued with several more days of sightseeing through Texas to the Alamo. It also concluded a year of uncertainty in which we were once again reminded that constitutional monarchy, for all its faults, is a relatively constant star in an ever-shifting firmament □

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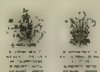
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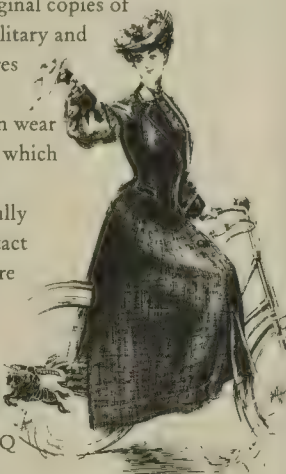
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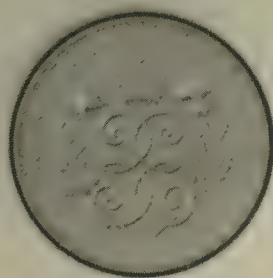
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It was never marmalade. When “The Alderney Said sleepily: ‘You’d better tell His Majesty That many people nowadays Like marmalade Instead’”

it was a socio-typographical error. The cow meant margarine.

Nobody could call me anything but a pedantic man, and it is my contention that people simply do not eat marmalade instead of butter. No one. What happened was that the publishers believed that the middle classes, for whom A.A. Milne wrote his poetry, were not yet ready to accept “margarine” and “king” in the same verse and changed the word in the manuscript to something acceptable with three syllables that could be spread on the royal slice of bread.

Our future king—who is not actually famed for sliding down the banisters nor for bouncing out of bed, and if he kisses his wife tenderly we do not hear about it—is into margarine. Healthier than butter, is margarine. Our future king is into health. It was not ever thus.

To “eat like a king” was all about seriously unhealthy pursuits, like indulging in 12-course banquets and surfeits of lampreys, tossing chicken carcasses over your shoulder, and enobling sides of beef.

Alfred is the one monarch to achieve his place in history as a culinary practitioner rather than consumer. In the year 878 the ruler of Wessex, in temporary exile because most of his subjects had thrown in their lots with the Danish king,

became broody and preoccupied, and spent his days in contemplation before the fire at the house of the royalist biddy who had given him shelter. One day she wanted to go out and, as Alfred was not doing a lot, asked him to make himself useful by keeping an eye on the oven.

Today the world remembers him as “the one who burnt the cakes and got shouted at by his landlady”. It is very unlikely to have been cake that he burnt. Here I am niggling again; people who could afford cake in the ninth century had servants to watch the oven; also, concern at the incineration of one’s comestibles smacks of prudent housekeeping—which excludes the wild extravagances of a cake. The fact is: “King Alfred burnt the bread”, but this does not have about it the same elegiac ring.

Henry I reigned for 35 years—longer than anyone else for some time (when it came to job security monarchs then were like football managers today)—and was widely known for his addiction to lampreys. I am really sorry to disagree with that, also. I simply do not believe that when you have a favourite food and the wherewithal to indulge in it, you stick with it. I used to be passionate about chanterelles and ate them when I could—maybe four or five times in a season. Then I discovered a greengrocer who was able to obtain them throughout the autumn and asked him to send me a 2lb parcel each week. I had them with scrambled eggs for breakfast and occasionally as a savoury, on toast, after dinner. After the sixth parcel I cancelled my order. Then for a brief time my favourite food became haggis. But this, too, did not last long.

Henry’s doctors, wrote Henry of Huntingdon in his *Historia Anglorum*, expressly forbade him to eat lampreys, for

they noticed that lampreys provoked an evil humour and set up a sudden and extreme disturbance. Lentils do that to me. Alas, the old king died on December 1, 1135, and if surfeit of lampreys is not writ on his death certificate, we know that was what did it. (A lamprey is a cross between an eel and a leech, though which did what to whom in order to propagate the species is unknown.)

King John was not only a bad king, but a glutton to boot. Among the court papers there is a provision list for the Christmas banquet of 1206. It begins with 5,000 eggs, 3,000 lampreys, 10,000 herrings, 1,800 whiting and 900 haddock, goes on to name many spices, and ends with 8 ounces each of nutmeg and galingale. (Even then they had special food for the top table.) Sugar appears for the first time in royal household accounts.

In 1478 King Edward IV sentenced his brother the Duke of Clarence to death for treason. Having in his day received from the duke many bottles of malmsey, a strong, sweet dessert wine—sweetness having become a part of high living—he thought it appropriate that Clarence be drowned in a butt of malmsey. It is a nice conceit to meet your maker preserved in the tippie of your choice.

Henry VIII is famed for his feasts. Meat and game were his staples. He ate beef (“meat for an Englishman”), also anything he or his guests had hunted and killed; sometimes it was roasted, more often made into pies or pottage. Sugar feasts were often taken in another room, or even another building. Diners left wild boars and haunches of venison to march off to a display of caramel sculptures, comfit pastries, custards and junkets (hence the verb “to junket”: to make merry).

The first Queen Elizabeth carried on the feasting, though her banquets were

more formal, the servants more servile and her majesty tended to retire to a private dining-room and let her guests belch and carouse at their leisure. The lack of personal hygiene and dentistry made spices and herbs essential to counteract the odours from a scrum of courtiers whose clothes stank of a summer’s sweat, whose gums had rotted and whose teeth hurt or had been removed. The appreciation of a dainty dish like a quenelle of pike was scarcely possible in such company: hence the popularity of savoury pies and boiled sweets.

When Queen Elizabeth II ascended the throne her coronation feast in 1953 was nicely calculated to mark a joyous occasion while taking into account the

austerity of the post-war economy and the simple tastes of her well-loved father. I believe the menu included chicken vol-au-vents. It was a far cry from the enthronement of George IV.

When his mad father, George III, finally died, the Prince Regent was 57, had blown his reputation and was, shall we say, overready for the job. Being king, or even prince regent, 200 years ago meant being able to do whatever you liked, and Prinky liked women, food, gambling and drink—possibly even in that order. The wines he bought would have been sufficient to last Queen Victoria through much of her reign; the women he bought did much for the “gentrification” of Hove, where they were

given houses; the gambling had a serious effect on the royal purse; and the eating was so substantial that it did little to permit the monarch to enjoy the 10 years of his actual reign.

The Prince Regent had employed Antonin Carême as his chef. A giant of his profession, the Frenchman fashioned many feasts including “the menu of the 36 entrées” in the Royal Pavilion at Brighton, 1817. For the record, there were also four soups, four fish dishes, eight great set-piece dishes, some of them pastries, and 32 puddings. Such self-indulgence was not the best way for a monarch-in-waiting to endear himself to the war-impooverished, underfed populace.

Queen Victoria had simpler tastes and

THE ROYAL TASTE IN FOOD

In earlier times “to eat like a king” was synonymous with gastronomic excess, but today it implies a preference for margarine over butter. Clement Freud looks at the foods and feasts fit for less prudent royal appetites. Illustrations by John Holder.



developed a liking for peasant food, especially Scottish dishes, which she took out of doors. She ate haggis and porridge and finnan haddock, loved potatoes, professed to be keen on cold roast chicken, endorsed many foods with the royal warrant, had a sponge cake named after her and drank tea. Her husband, meanwhile, drank Imperial Tokay.

It was that selfsame Albert who finished off the royal tradition of gastronomic excess; Albert who decided that the royal family should set a good example to the people. His eldest son, Edward VII, did his best to reverse the trend but he, too, had a long wait, and his mother was an altogether tougher cookie than had been Prinny's father. Edward

was 59 when he succeeded his mother, and he had already been heavily punished for his indiscretions by exclusion from matters of state. He lived it up for nine years: a womaniser who gave his queen a horrid time, a gourmand rather than gourmet.

After that, gastronomically, it was downhill all the way for the House of Windsor. Not a Michelin star for the palaces of George V, Edward VIII, George VI and our present Queen. There is no question of killing off the royal swans that float across the Serpentine and serving them to dignitaries at state banquets with a forcemeat of goose liver and broad beans in cream. Nor are guests expected to emulate the Tudors

and march away to Hampton Court for the pudding. There are now—when there were not before—religious, dietary and environmentally unacceptable foods that must be avoided, which means no pork, no veal, easy on the underdone beef and remember that Jews tend not to eat shellfish. It is a far cry from the banquet of the 36 entrées designed by an extrovert Frenchman for his ever-appreciative master.

The non-royal former prime minister Margaret Thatcher is remembered for liking buck rarebit—a Welsh rarebit supporting a lightly poached egg. I doubt that this is all she likes, but she was seen eating one in the members' cafeteria at the House of Commons and the fact is

firmly imprinted in the gossip columnists' diaries. I hope the Queen has a favourite dish. But I hope she keeps very quiet about it, else she will be served it so often that she will have to look around for an alternative. That is the trouble. There is a theory that the Queen thinks the whole world smells of new paint, since she rarely sees her realm in its workaday state. Similarly, when Her Majesty is due for dinner, her subjects are inhibited from presenting nice, simple, everyday dishes. No one, it seems, contemplates serving her shepherd's pie or jam doughnuts, which I am sure she would find much more appealing than two dozen members of the thrush family cooked in a short-crust pastry □





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WE ARE SAILING

When the Princess Royal, writing in her school magazine, described “sailing on a sunny day, with a fresh breeze blowing” as “the nearest thing to heaven anybody will ever get on this earth”, she was recording the royal family’s delight in the pleasures of the sea.

John Winton here traces the development of royal pleasure boats from the 25-foot Disdain, built for James I’s eldest son, to the present royal yacht Britannia.



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Members of the British monarchy have always had a keen sense of the political importance of sea power. King Alfred designed his own ships which, according to the *Anglo-Saxon Chronicle*, were “swifter, steadier and with more freeboard” than those of the Danes. Henry I and Henry II both made 12th-century voyages in *snekkjas*, resembling Norwegian longships. Henry V had the *Trinity Royal*, Henry VIII the *Henri Grâce à Dieu*.

Kings’ ships were essentially warships. The idea of a royal vessel built purely for pleasure arrived with the Stuarts, and royal yachts, in the modern sense, with Charles II. In 1604 Phineas Pett, of the celebrated ship-building family, built a little ship for James I’s eldest son, Prince Henry, to sail on the Thames. Named the

Charles II learnt the joy of yachting from the Dutch and took part in Britain’s first yacht race, above, against his brother in 1661.

Top left, Henry VIII’s Henri Grâce à Dieu was more in the style of a warship. The Britannia, left, was another of Charles II’s luxuriously appointed royal boats.

Disdain, she was only 25 feet long but was rigged and decorated like Howard of Effingham’s flagship *Ark Royal*.

The Dutch gave Charles II the first true royal yacht, a 100-ton *yacht* (from the Dutch *jagen*, to hunt, whence the word “yacht”) called the *Mary*, after his sister, the Princess of Orange. The vessel was a good sailer and of great interest to English shipbuilders.

John Evelyn, the diarist, was on board when Charles raced his brother James,

Duke of York, down the Thames: “October 1st, 1661. I sailed this morning with His Majesty in one of the yachts (or pleasure boats), vessels not known among us till the Dutch East India Company presented that curious piece to the King: being very excellent sailing-vessels. It was on a wager between his other new pleasure-boats built frigate-like, and one of the Duke of York’s: the wager 100 pounds; the race from Greenwich to Gravesend and back. The King lost in going, the wind being contrary, but saved stakes in returning.”

Charles II owned more than a dozen yachts. One was a ketch called *Fubbs*, after “fubsy” (meaning fat or squat), his pet name for his mistress Louise de Kéroualle, Duchess of Portsmouth. Another, named *Kitchen*, carried the royal cooks.

Evelyn’s reference to a “frigate-like” vessel was significant. As royal yachts



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grew bigger, their design influenced that of small warships. Indeed, the yachts themselves were often armed until Hanoverian times, and served as "advice boats", or scouts, to the fleet in wartime—*Fubbs* saw action against the French in 1696.

Fubbs was still in commission when King George III came to the throne in 1760. The largest yacht then was the 232-ton *Royal Caroline*, launched in 1749. Ship-rigged with three masts, 10 guns and a crew of 70, she was the prototype of a long line of English fast sailing ships. She herself was lavishly ornamented; her initial cost of more than £12,000 included £1,100 for carvings and £1,520 for paint and gilding.

Royal Caroline was renamed *Royal Charlotte* in 1761 when she brought Princess Charlotte of Mecklenburg-Strelitz to England. According to William Thackeray, when the princess heard she was to be George III's queen, she "jumped for joy, went upstairs and packed all her trunks, and set off straightway for her new kingdom in a beautiful yacht with a harpsichord on board for her to play and around her a beautiful fleet [which included *Fubbs*] all covered with flags and streamers".

George III was just as keen on yachting as Charles II had been and regularly went to Weymouth to stay with the Duke of Gloucester during the summer.

What George III did for Weymouth, his son, the Prince Regent, did for Cowes in the Isle of Wight. He liked the place, took a cottage on the sea-front and became the first royal member of the newly formed Yacht Club, later the Royal Yacht Squadron. As King George IV, he visited Cowes in 1821 in the sailing yacht *Royal George*, escorted by a second yacht, *Royal Sovereign*, and men-of-war.

When the sailors cheered, according

The Prince Regent inherited a love of sailing from his father, George III, and became the first royal member of Cowes Yacht Club. His yacht Royal George, above, was a regular sight in the Solent. Queen Victoria later found the vessel's speed compared badly with that of steam-driven ships.

to one newspaper, His Majesty "took off his cap in the most condescending manner". A steamer from Southampton passed close by and all the ladies crowded to the rail to see the king. "His Majesty bowed to them," said the paper. "He is not sparing of showing his person."

Many royal ladies were excellent sailors. Princess Charlotte played her harpsichord and sang all the way across the Channel, though the weather was vile and all the other ladies suffered agonies of seasickness. Queen Victoria was not only a good sailor but she knew about ships and the sea. Her sketches of ships and sailors have eye-witness authenticity and her letters and diaries are full of such nautical phrases as "weighing anchor" and "manning yards".

In 1842 Victoria visited Leith in the *Royal George*. The yacht's Regency décor, reminiscent of Brighton Pavilion, did not upset the queen so much as the number of her subjects who tactlessly overtook the 25-year-old vessel in their steam-driven ships. The queen pointedly returned from Leith to London in a chartered paddle-steamer. The keel of the first steam royal yacht, the 1,034-ton, 11½-knot paddle-wheeler *Victoria and Albert*, was laid down by the end of that year.

Victoria had seven royal yachts but her favourite was the second *Victoria and Albert*, a larger (2,342 tons) and faster (14½ knots) paddle-wheeler commissioned in 1855. Except for an

extended period of mourning after the Prince Consort's death in 1861, the queen used her yachts often—for fleet reviews, state visits to France and Belgium, cruises around the kingdom and trips across the Solent to the Isle of Wight.

The queen became so fond of her *Victoria and Albert* that she resisted the idea of a replacement. The third yacht to bear the name, weighing 4,700 tons, with twin screws and a speed of 20 knots, developed a bad list when being undocked after having her machinery and internal fittings installed. In the event Queen Victoria died before the ship was commissioned and never went on board.

In spite of such an inauspicious start, the new vessel, with her handsome clipper bow, graceful black-and-gold hull, two elegant yellow funnels and raked masts, was for 50 years (she was not broken up until 1955) the very picture of what a royal yacht should be. Below, she was furnished with Persian carpets, rich red-morocco upholstery and mahogany panelling, and her rooms were lined with pictures. The dining-room could seat 30. Here King Edward VII ate 12-course dinners, with his own scarlet-liveried footman to serve him. He hated guests to be late for meals and discouraged idle conversation which might interrupt concentration upon the food.

In 1892, when still Prince of Wales, Edward commissioned the racing yacht *Britannia*, which was built by D. & W. Henderson on the Clyde and first competed at Cowes in 1893. She had her critics but in five years won 122 first prizes in 289 starts.

As a racing skipper Edward VII was good but his son, the future George V, was nothing short of brilliant. Although he reputedly never took the helm during a race—leaving that to his sailing master Sir Philip Hunloke—the king seemed to have an all-seeing eye for the weather, for tactics and for what his opponents would do. He was the best of sporting adversaries: delighted to win, not downhearted at losing. After George V died there was one last funeral rite. Early in the morning of July 10, 1936, *Britannia* was sunk in St Catherine's Deep, off the Isle of Wight, in accordance with the king's wishes.

The yacht was gone, but the name lived on. After the war there was much speculation about the name to be given to the new royal yacht—resolved when Queen Elizabeth II launched the ship on April 16, 1953, at John Brown's shipyard on the Clyde, smashing a bottle of Empire wine against the bows and declaring, "I name this ship *Britannia*".

In that time of austerity King George VI had been concerned about criticism of lavish spending. But, said his daughter, "My father felt most strongly,



as I do, that a yacht was a necessity and not a luxury for the head of our great British Commonwealth, between whose countries the sea is no barrier, but the natural and indestructible highway."

Britannia is 5,769 tons, can do 22 knots and is fitted with stabilisers. Her now familiar livery comprises dark-blue hull with a gold line, white superstructure and buff-coloured funnels and masts. Forward, the royal yacht is much like a warship, without guns; the royal dining-room, drawing-room, cabins and offices are situated aft of the mainmast.

The royal apartments were designed by Sir Hugh Casson, as he said, "to give the impression of a country house at sea". They contain a mixture of family

The first steam royal yacht, Victoria and Albert, top, was ordered by Queen Victoria in 1842. The queen's favourite, above—the second boat of that name—took her on state visits and cruises. Victoria died before setting foot on the elegant third version, above right, which remained in service until the 1950s.

mementoes and state impedimenta: some furniture and bed linen is from the *Victoria and Albert*, a binnacle comes from the old *Royal George*, a gimbal table was designed by Prince Albert to remain horizontal in the worst weather, a framed white ensign belonging to Scott of the Antarctic is displayed on a bulk-

head, and a model of HMS *Magpie* recalls Prince Philip's first and only command. On deck is a garage for the royal Rolls-Royce (though its bumpers have to be removed to get it in) and a stowage for Prince Philip's Flying Fifteen racing yacht, *Coweslip*.

Britannia wears the flag of a Rear Admiral, Flag Officer Royal Yachts, who is also the ship's captain. The yacht's full "summer" complement, with the Royal Marine band, is 22 officers and 276 men—the officers normally serve two years on board, though some of the sailors remain on *Britannia* throughout their Navy service.

It is said that one Admiral Royal Yachts in the 1930s saw a familiar face in



PICTURES FROM MARY EVANS PICTURE LIBRARY

As Prince of Wales, Edward VII was a keen yachtsman, skipping *Britannia*, above, to victory in 122 races from 289 starts. King George V, above right, was an even more avid sailor, decreeing that his beloved *Britannia* be sunk after his death. Prince Philip continues royal racing tradition at Cowes, competing at regattas in his Flying Fifteen yacht, *Coweslip*.

the paddock at Goodwood races. "Hello, Tom," he said, "what are you doing these days?" "Sir," said Tom, "I'm your First Lieutenant!" Times have changed. *Britannia* is the first true "blue-water" royal yacht in naval history. She has sailed across the seven seas, from the Antarctic to Norway, from Australia to America, on literally hundreds of visits by the Queen and other members of the royal family, and has taken part in a

score of major Nato exercises—during which the only concession to her was a speed reduction in very bad weather, to save the Queen's treasures aft.

To take just one year, 1984: in February and March *Britannia* took the Queen and Prince Philip to Mexico, the USA and Canada, and in May on a state visit to Sweden; in June she took the Prince and the Princess of Wales to Canada; and in August, after Cowes Week, she took the family on a tour of the Western Isles.

Cowes Week is still a major social event for the royal yacht and the royal family, as it has been since the 1860s. Almost every member of the family has taken some part, but Cowes will always be associated with Prince Philip, as good a racing hand as King George V, sailing *Coweslip* or his Dragon-class *Bluebottle*.

In the winter of 1984 *Britannia*'s boilers were converted to burn diesel fuel, like the Navy's warships. Had she been converted earlier, she would have taken part in the Falklands conflict in 1982, having been designed to act as a hospital ship for 200 patients in time of war. In January, 1986, on her way to New Zealand, the yacht rescued some hundreds of refugees from a civil war in the South Yemen. Latterly she has carried out "Sea Day" business conventions to help British trade—even the most high-powered and blasé businessman cannot resist an invitation to *Britannia*.

Most accounts and pictures of life in *Britannia* convey a sense of fun beneath the protocol. There are the state visits, but there are also the parties, the dances, the swimming, the crossing-the-line ceremonies, the band of the Royal Marines playing on deck on hot tropical nights—and the honeymoons.

William of Orange and his bride Mary, daughter of James, Duke of York (later James II) set sail for Holland in the



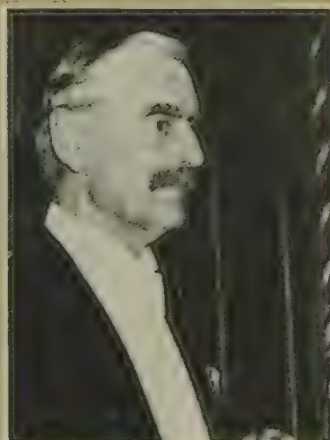
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1939: YEAR OF THE ABYSS

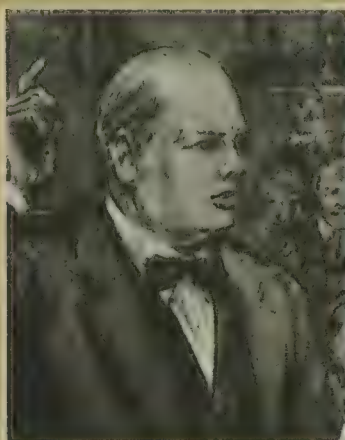
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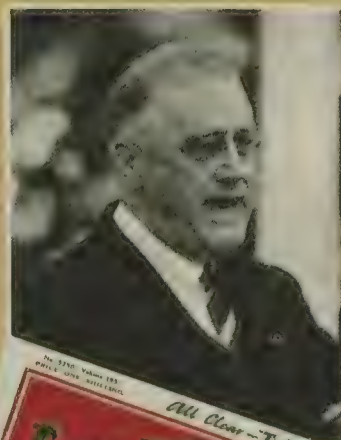
King George VI goes to Number Ten in person, three days before war is declared.



Chamberlain seeks moderation from Mussolini during a visit in January 1939



Churchill urges the House of Commons to introduce compulsory military training



The Spitfire goes into mass production



Hitler marches into Prague with his invading army and later reviews the wounded



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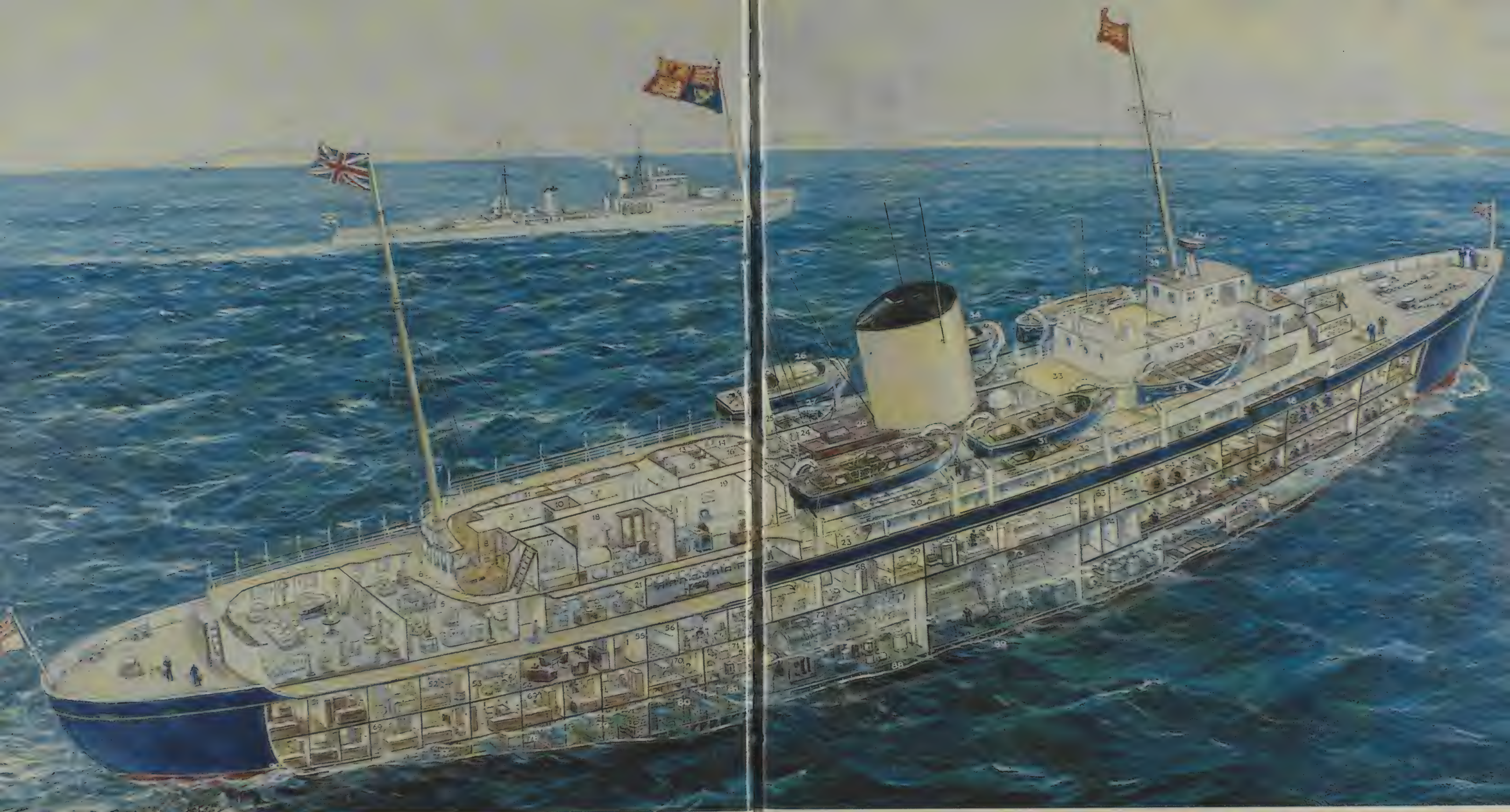
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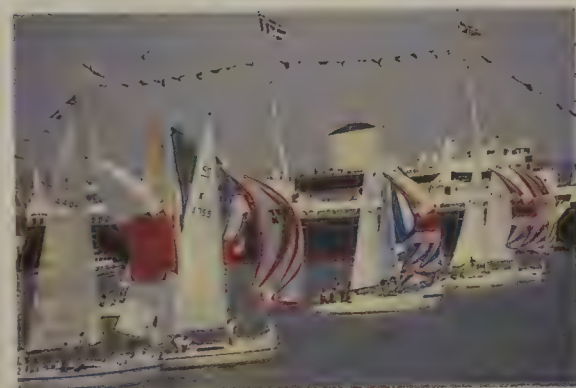
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yacht *Mary* after their wedding in 1677. Princess Margaret and the Earl of Snowdon, Princess Anne and Captain Mark Phillips, and the Prince and Princess of Wales all spent their honeymoons cruising in *Britannia*.

Life in the royal yacht has its traditional eccentricities. Edward VII once arrived for dinner with the link button missing from his mess jacket. The other officers present tactfully removed theirs. Officers in the royal yacht have dined without link buttons ever since □



CHRISTIE CLEAR

Launched in 1953, the present royal yacht, Britannia, seen left amid the activity of Cowes Week in 1989, is capable of 22 knots. The royal apartments, visible in the 1954 drawing above, were designed to give the impression of a country house at sea. The vessel was intended to be converted to a hospital ship in time of war.

KEY TO HM YACHT BRITANNIA.

BRIDGE, SHELTER AND UPPER DECKS

1. Ensign Staff.
2. Anchor Light.
3. Quarterdeck.
4. Drawing-room.
5. Ante-room.
6. Sun Deck.
7. Mizzen Mast.
8. Verandah.
9. Royal Corridor.
10. Lift Shaft.
11. Royal Guests' Bedroom and Bathroom.
12. As 11.
13. Maid's Room.
14. As 13.
15. Wardrobe Room.
16. Pantry, etc.

17. Queen's Bathroom.
18. Queen's Bedroom.
19. Duke of Edinburgh's Bedroom.
20. Duke of Edinburgh's Bathroom.
21. Queen's Sitting-room.
22. Dining Room.
23. Servery and Scullery.
24. Valets' Bedrooms.
25. Mainmast.
26. 35-foot Motor Boat (port).
27. Dinghy (stowed on deck).
28. Casing.
29. Royal Barge (starboard).
30. Dinghy (starboard).
31. 32-foot Motor Cutter (starboard).
32. Motor Dinghy (starboard).

33. Fan Casing.
34. 35-foot Motor Boat (port).
35. Motor Dinghy (port).
36. 27-foot Motor Sea Boat (starboard).
37. 27-foot Motor Sea Boat (port).
38. Whip Aerials.
39. Foremast.
40. Radar Scanner.
41. Compass Platform.
42. Wing Bridge.
43. Officers' Sea Quarters.
44. Position of Officers' Galley.
45. Position of Ward Room.
46. Position of Officers' Cabins.
47. Position of Royal Chart House.

48. Accommodation Ladder (stowed).
49. Anchor Cables and Capstans.
50. Jackstaff.
- MAIN DECK**
51. Staff Cabins.
52. Royal Household Cabins.
53. Lady Guests' Cabins.
54. Gentlemen of the Royal Household Smoking room.
55. Cloakroom.
56. Lower Entrance.
57. Suite consisting of Sitting-room and two Bedrooms.
58. Cabins.
59. Maids' Sitting-room.
60. Air-conditioning Plant.

61. Medical Officers' Consulting Room.
62. Sick Bay and Operating Theatre.
63. Bathrooms.
64. Laundry.
65. CPOs' Cabins.
66. POs' Recreation Space.
67. Store.
68. Shipwright's Workshop.
- LOWER DECK**
69. Staff Cabin.
- 69A. As 69.
70. Royal Clerks' Office.
71. Clerks' Office.
72. Main Turbine Engine Rooms.
73. Boiler Rooms.
74. Showers.

75. Seamen's Mess.
- 75A. Stokers' Mess.
76. Recreation Space.
- PLATFORM DECK**
77. Baggage Rooms.
78. Linen Stores.
79. Blanket Stores.
80. Wine Stores.
81. China Stores.
82. Auxiliary Machine Room.
83. Stabiliser Compartment and Starboard Stabiliser.
84. Engineers' Workshop.
85. Cold Rooms.
86. Store Rooms.
87. Starboard Propeller.
88. Fuel Tanks, etc.
89. Starboard Bilge Keel.
90. Waterline.

MOZART'S LONDON CIRCUS



"The graciousness with which His Majesty the King and Her Majesty the Queen received us is indescribable," wrote Leopold Mozart in May, 1764, "their easy-going manner and friendly ways made us forget that these were the King and Queen of England."

The Mozart family were embarked on their grand tour of Europe at the time and Leopold was not only the father of 13-year-old Maria Anna (known as "Nannerl") and eight-year-old Wolfgang, but also teacher, manager, impresario, travel agent, accountant, copyist and biographer.

He was also a big spender, investing heavily in the family's image, promoting it as a sophisticated musical set-up, on a par with the highest society. He insisted on travelling *noblement*, lest the family be considered merely a travelling troupe from darkest Salzburg. This policy yielded dividends, and royalty's reserve crumbled before the onslaught of Leopold Mozart's music machine.

In October, 1762, the children amazed the imperial court of Vienna with their musicianship, Wolfgang, then six, seducing Empress Maria Theresa with his easy charm and ending up on her knee, exchanging kisses. On New Year's Day, 1764, the Mozarts were presented to King Louis XV of France and his queen, Maria Leszczyńska, at supper in the palace of Versailles. "Wolfgang was graciously privileged to stand beside the queen the whole time," wrote Leopold proudly of the occasion, "to talk constantly to her, entertain her and kiss her hands repeatedly."

Later in 1764, on April 23, Leopold brought his family to England, intent on the conquest of London, and within five days they were warmly received at the English Court. Both 26-year-old King George III and 21-year-old Queen Charlotte were passionate music lovers and musicians in their own right. King George played the flute and Queen Charlotte played the harpsichord and sang. Her tutor was Johann Christian Bach, an Italianised German who thought he was English—the quintessential 18th-century pan-European—and,

THE MOZART FAMILY CAME TO LONDON IN 1764, WHEN THE EIGHT-YEAR-OLD WOLFGANG WAS FÊTED AT COURT, SIGHT-READING FOR KING GEORGE III AND ACCOMPANYING QUEEN CHARLOTTE AS SHE SANG. HE ALSO COMPOSED HIS FIRST SYMPHONY HERE, BUT THE FAMILY STAYED TOO LONG AND LEOPOLD'S MARKETING TECHNIQUES REDUCED THE RECITALS TO THE LEVEL OF CIRCUS ACTS, AS IWO AND PAMELA ŻALUSKI RELATE.

TRUSTEES OF THE BRITISH MUSEUM



THE ROTUNDA IN RANELAGH GARDENS, ABOVE AND RIGHT, GREATLY IMPRESSED LEOPOLD MOZART.

OPPOSITE, AN ENGRAVING AFTER CARMONTELLE'S WATERCOLOUR OF THE MOZART FAMILY PERFORMING.

moreover, the youngest son of Johann Sebastian Bach.

Wolfgang first met the "London Bach" at Buckingham House (rebuilt by George IV as Buckingham Palace) and they instantly took to each other, forging a deep friendship that lasted until the death of the older composer in 1782. Court performances were very informal. Johann Christian sat little Wolfgang on his knee at the harpsichord and both of them took turns to play a sonata. Thirty-five years later Nannerl recalled that "someone not seeing it would have thought only one man was playing".

Wolfgang played the harpsichord and violin, accompanied the queen as she sang and displayed his skill at the organ, which the king enjoyed best of all. He then sight-read various compositions that the king placed before him. There were works by Johann Christian, Georg Wagenseil and another German composer who had chosen to live in London, Carl Friedrich Abel.

However, no concert at the English Court would have been complete without something by George Frideric Handel—grand old man of English



music, the original German-English composer, sybarite, *bon viveur* and George I import, whose prolific output had enchanted London for so long. Wolfgang selected an air and extemporised the most beautiful melody on the bass part.

"Everyone," gushed Leopold, "was amazed."

The Mozarts performed at Court again on May 19, and on October 25, the fourth anniversary of the king's accession.

When the family first arrived in London they put up at the White Bear, one of the principal coaching inns, a large building standing athwart an elongated courtyard. The building was

replaced in 1873 by the Criterion Theatre, and the courtyard is now Eagle Place, a pedestrian street at the east end of Piccadilly.

Leopold the gourmet found English food "extremely nourishing, substantial and strengthening. The beef, veal and lamb is better and finer than one can find in the whole world." He was complimentary too about the "extraordinarily strong and good beer", and described the merits of a "good pot of porter" two hours after breakfast. "The tea kettle is on the fire all day long," he continued, "and on visits one is served tea and finely cut bread spread with butter."

The Mozarts stayed at the White Bear



INTERNATIONALES STIFTUNG MOZARTIUM, SALZBURG

JOHANN ZOFFANY'S PORTRAIT OF MOZART WAS PAINTED IN 1764-65, DURING THE FAMILY'S LONDON SOJOURN.

for their first night, then moved into "three small rooms at 12 shillings a week at the house of Mr Couzin, a hare cutter, in Cecil Court," a short pedestrian street off St Martin's Lane. Cecil Court has been rebuilt, but the site of Mr Couzin's house is traditionally identified as 19-21, now occupied by Watkins Books.

Leopold the educator took his family to see the sights of London and its environs, and their visits, recorded in Nannerl's sketchy diary, stretched from Richmond, where the royal family spent most of their time in simple isolation, to Greenwich, where "the Queen her ship" (sic) was moored. Leopold was particularly impressed with London Bridge, which had recently been widened and shorn of the houses which had once covered it. "If you stand on London Bridge and look at the ships," he wrote, "you think you are looking at a forest because of all the masts."

At the nearby Tower of London caged carnivores were kept in the grounds.

"The roaring of the lions frightened our Wolfgang," wrote Leopold. Tamer animals, however, roamed freely in London's parks, and Nannerl wrote about an elephant, a donkey with perfect stripes and a camel, not to mention the stuffed fauna at the recently established British Museum. Today some original Mozartiana is to be found there, including the first editions of six sonatas, K10-15, dedicated on January 18, 1765, to Queen Charlotte. They are scored for piano and violin (or flute, so that the king could play them) with 'cello continuo. Also included are the sonatas written in France the previous year, the original manuscript of a "Chorus by Mr Wolfgang Mozart 1765", and an original engraving from the Louis Carmontelle watercolour of the Mozarts.

London was at the forefront in the field

of public concerts in Europe, thanks largely to the Bach-Abel promotions, and concert rooms were mushrooming everywhere. The Mozarts' public debut took place on June 5 at the Great Room in Spring Gardens. The British Council's building now stands on this site, beside the Admiralty Arch.

A contemporary exhibition catalogue describes this venue as "fitted up in an elegant manner: on the ceiling of the dome are fine paintings in *chiaro oscuro*, by a celebrated artist, as are the sides of the dome . . . In the centre of the room, and at each end, are five magnificent crystal lustres, finely cut; four lesser lustres are also suspended from the mouths of the dragons at the corners of the dome: other chandeliers and girandoles of crystal are also placed, wherever light is necessary to be transmitted; curtains of crimson are let down by machines. A carpet covers the whole room, also the stairs; and by a very curious contrivance, warm air is introduced into the room at pleasure." Leopold thoroughly approved.

High Society had been out of town during May, returning only for the king's birthday on June 4, and Leopold was concerned that few would come to an out-of-season benefit concert. In the event, he need not have worried, for he sold more than 200 tickets, recording "the shock of taking in 100 guineas in three hours!" Besides, many of the musicians gave their services free, and "everyone was delighted".

On June 29 Wolfgang played the organ at a charity concert at the Rotunda in Ranelagh Gardens. Leopold described this as "a remarkably large, round pavilion with many great chandeliers and wall lights. On one side there are steps leading up to an organ on a platform. In the middle there is a great stove where a fire is made when it is cold. Around the stove there are many tables, and in the walls of the rooms there are alcoves, each with a table. There are also stairs up to boxes as in a playhouse, also with tables. Each table contains all the necessities for coffee and tea drinking . . . It holds four and a half thousand people walking about and meeting each other. The ground is covered with a straw plaited mat. Here everyone is equal and no one gives way to a Lord; for his money every man is treated the same."

The Rotunda's admission charge of 2 shillings and 6 pence included unlimited coffee, tea, and bread and butter. Leopold was keen that Wolfgang should play at this concert "to perform thereby the act of an English patriot. That is one way of winning the affection of this quite exceptional nation."

Later that summer Leopold became

seriously ill when he caught a chill after visiting the Earl of Thanet's house in Grosvenor Square. However, help was at hand. An unnamed Portuguese-Jewish doctor of his acquaintance dosed him with "rhubarb powder", and "that achieved a smooth evacuation", bringing Leopold temporary relief. An ardent Catholic, Leopold tried to return the favour by converting the doctor to Catholicism. "I took pains to bring the idea of our faith to him." He failed. "Patience!" he wrote optimistically, "I shall perhaps yet be a missionary in England."

At the beginning of August he was still unwell, and the family moved to Dr Randal's house in Fivefields Row, on the outskirts of the village of Chelsea. "I am now in a place outside town," Leopold wrote, "to get more appetite and new strength from the good air. It has one of the finest views in the world. Wherever I look I see gardens, and in the distance the finest palaces; and the house where I am living has a lovely garden."

The house is now 180 Ebury Street, Belgravia. A plaque commemorates the writing there of Wolfgang's First Symphony. In fact he wrote two, being forced to amuse himself silently by composing while his father was ill.

After seven weeks Leopold had recovered, and the Mozarts moved back into London in time for the start of the autumn season. There was money to be earned and concerts to be arranged, so Leopold took lodgings with Thomas Williamson, a corset maker, in Frith Street (then sometimes known as Thrift Street), Soho. The house is no longer there, but No 21 stands on the site today.

That winter the Mozart children performed at a number of private functions. Thomas Arne, the composer of "Rule Britannia", mounted public con-

certs at the Little Theatre in the Haymarket (the predecessor of the Theatre Royal), where Nannerl and Wolfgang performed on February 21, 1765. Some programmes at this theatre were more sophisticated than others, as were the audiences. Theatregoers demanded value, often in the most strident tones. It was not uncommon for riots to take place if the audiences were offended or not satisfied. In the Little Theatre, as elsewhere, unprecedented feats of legerdemain were advertised. Those gullible enough to attend these sometimes non-existent events were known to vent their fury on the building, on one occasion almost demolishing the theatre's interior.

Before such a credulous public, Leopold unashamedly used similar advertising techniques, subtracting 17 months from Wolfgang's age. "The celebrated and astonishing Master Mozart," he announced, "a Child of Seven Years of Age, will perform several fine select Pieces of his own Composition on the Harpsichord and on the Organ, which has already given the highest Pleasure, Delight, and Surprise to the greatest Judges of Music in England or Italy and is justly esteemed the most extraordinary Prodigy, and most amazing Genius that has appeared in any Age." Fortunately, the extraordinary prodigy fulfilled all promises; the concert was a success, the building remained intact and Leopold took 130 guineas.

The most fashionable concert venue, however, was Hickford's Room in Brewer Street (on the site of an annexe to today's Regent Palace Hotel), and it

WOLFGANG AT SEVEN, AND PART
OF A MOTET HE COMPOSED IN LONDON AND
GAVE TO THE BRITISH MUSEUM.

was here that the children gave their final London concert on May 13, 1765. But the novelty had worn off and, even at the reduced price of 5 shillings, tickets proved harder to sell.

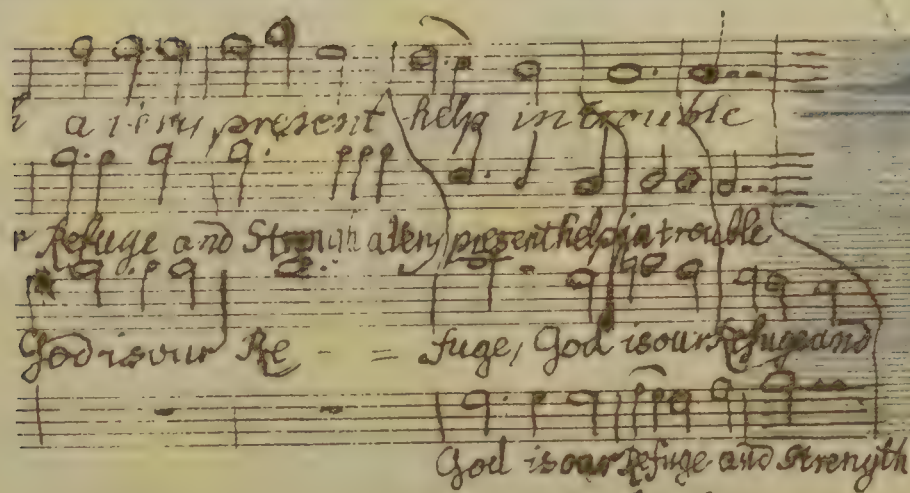
Leopold was lowering his sights. He opened his lodgings each afternoon, where the public could enjoy a private recital by the children. They could test Wolfgang's ability to improvise on any tune or ask him to play with his hands covered by a cloth; they could also buy at the door copies of Wolfgang's compositions and an engraving from the Carmontelle watercolour.

Throughout June and July the children performed daily from noon to 3pm in the Great Room of the Swan and Hoop, Cornhill, a tavern in Change Alley which specialised in child entertainers. The ticket price had dropped to 2 shillings and 6 pence. The inn no longer exists, but Change Alley, then a thriving street full of bookshops, taverns and coffee houses, remains. It was named after the Royal Exchange, about which Leopold wrote: "Here each nation has its own place. Here are the merchants of France, Holland and Spain, and there the German, Italian or Portuguese."

By now Leopold had squeezed every last ounce of capital from London, at a heavy cost to his own integrity, his children's health and the family's self-respect. From audiences with the king and queen the Mozarts had degenerated into a cheap music-hall act. It was time to move on, and on July 24 the Mozart music machine, now distinctly resembling a travelling troupe, set off for Canterbury and Dover, and then to The Hague, Amsterdam and Paris on their way home.

But, for Leopold, the London tour had certainly been a profitable one □

by Mr: Wolfgang Mozart
1765.





DRESSING THE YOUNG ROYALS

Children's fashion is a specialised world. Jane Mulvagh talks to Patrizia Wigan, pictured above, who has won royal approval for her traditional-style clothes in natural fabrics, and to Miss Josey of the long-established favourite, the White House.

Over the past decade the children's clothing market has boomed in Britain for two reasons: the rising birth rate and working-mother guilt. There was a time when the British mother thought it absurd to spend money on anything other than school uniform. The rest of the child's wardrobe was a series of hand-me-downs from older siblings or even parents. This parsimony is peculiar to the British, whose spending is constrained by school fee and mortgage commitments, whereas Continental parents more usually live in rented accommodation and educate their children at state schools.

Patrizia Wigan, supplier of quality children's clothes to the royal family, is an Austro-Italian educated in Switzerland. She is familiar with the sentimental extravagance of Continental mothers and sympathises with the guilt-driven spending sprees of busy British working mothers, being one herself.

Boredom drove Mrs Wigan to open her children's clothing business in a tiny boutique in New King's Road, London, in 1987. She had worked as a journalist in Germany and in hotel management in Britain before marrying her English husband, Anthony. After the births of her three children she was itching to extend her horizons outside the home. "I was constantly looking for traditional children's clothes made from 100 per cent cotton fun fabrics that were reasonably priced. But there were none. So I decided to set up my own business—even though I couldn't draw or sew."

Anthony Wigan was sceptical and advised his wife simply to sell materials rather than have clothes made up, to hedge her bets, but she took the riskier option. "In the first year, from a cramped basement and with two seamstresses, I produced 400 items; this year we manufactured more than 80,000." Her success—£1.5 million annual turnover, five shops and a major Japanese contract—has even prompted Anthony to retire from his job in the City so that he can work alongside his wife. The business is no mere cottage industry, and Mrs Wigan sets her sights high. "My ambitions have grown with the firm. I want to create an international name in children's wear which my children can take over. I don't want to build it up just to have it disappear. That's what happened to my family's business. It was the biggest textile firm in eastern Europe but we lost everything in the war."

Mrs Wigan's retailing reputation was sealed when "a certain royal just walked



into the shop one day and became a loyal customer. The public relations value of a royal connection is unbelievable. I feel thrilled if any member of the royal family comes and buys from us [her clothes are worn by Princesses Beatrice and Eugenie of York and Zara Phillips as well as the young princes of Luxembourg], but I'm equally proud to appeal to any British mother."

The publicity gained from the recent visit by the Princess Royal, as president of the British Knitting and Clothing Export Council, to Mrs Wigan's workshops proved to her "that the royal family has gained a new lease of life in this century, encouraging industry and export. Other Europeans and the Japanese are prepared to sign deals on the back of a couple of photographs showing such royal visits. Also, my staff worked twice as hard for a few weeks because they were so excited."

The secret of Mrs Wigan's success is that she shares many mothers' dislikes for

Zara Phillips in a Patrizia Wigan dress for Ascot races, above left. Princess Frederika, daughter of ex-King Constantine of Greece, attends her brother's christening, above, in another Wigan design.

trendy clothes ("you don't want your children to look like little adults"), rip-offs (most of her stock is priced between £15 and £70), synthetic fabrics and bright, hard colours ("they don't suit children's skin"). She has devised a range of modern classics that hark back to the traditional styles once worn by children all over Europe, be it Tyrolean dirndls and lederhosen, Parisian schoolboys' navy cardigans and breeches, or the sailor suits and smocked dresses that she was brought up in. "Funnily enough the Continentals think my clothes typically English, but they are a mix."

The White House, though not a royal warrant holder, has dressed royal children since the 1920s. It, too, has a Continental connection. The company was established in 1906 by the family of its Anglo-French managing director, John Dellièvre. The name was chosen to indicate what it sold—white linen imported from France—at a time when dozens of napkins, tea-, table- and tray-cloths, antimacassars, dressing-table sets, doilies and guest towels were required in properly run households. Coloured linen was frowned upon.

Having just come from Patrizia Wigan's I was struck by the different sounds in the two shops. Whereas at Mrs Wigan's the air vibrated with enthusiastic or grumpy children's exclamations and the strained pleas of busy parents, the hush inside the White House

"The public relations value of a royal connection is unbelievable.

I feel thrilled if a royal buys from us, but I'm equally proud to appeal to any British mother."



was disturbed only by the occasional polite request as to whether Madam could be helped, or by the evocative rustle of silk taffeta as I inspected the bridesmaids' outfits and children's party dresses on the rails. Here a child is more often accompanied by nanny than by mother. While Wigan's brightly-coloured and intimate boutiques are sited in fashionable residential areas of London, the imposing White House premises, decorated in a formal Adam style by Nicky Haslam, are to be found a stone's throw from Sotheby's and Asprey's in New Bond Street.

Nevertheless, the belief that the White House is so exclusive and old-fashioned that surely it must be prohibitively expensive is mistaken. True, one can gasp at £500 hand-smocked and -embroidered frocks for the under-fives, but there are also bootees and socks for less than £5. I have bought many such modest gifts, which have been carefully wrapped in layers of white tissue-paper, inserted into shiny white cardboard boxes lettered in gold, and ribboned appropriately in blue or pink. They can even be dispatched to a London door in a smart green van.

The White House is one of the few places in London where you can shop in the style of an earlier and more fortunate generation. Madam, a regular customer, tends to have a favourite sales assistant, known as Miss Josey or Miss Smith whether she be 16 or 60, who will attend to her every whim. If she begins her shopping in the scarf department she will be shown to a spindly gilt chair upholstered in powder-blue velvet from where business is conducted. Should she express

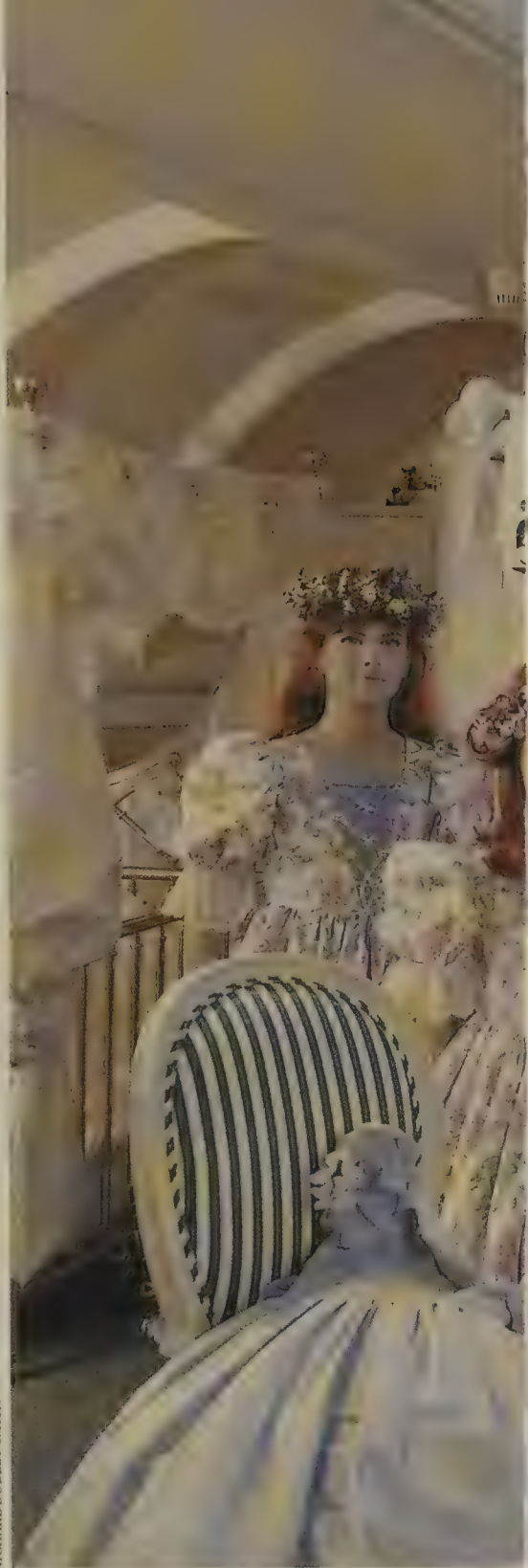
Princess Beatrice dressed at the White House for her first photocall, above left, as did Lady Gabriella Windsor, above, for a visit to the theatre. Right, Miss Josey runs the shop's children's department.

an interest in something in the lingerie or bed-linen departments, Madam is not expected to move from her seat. Her sales assistant will fetch the items for her. The bill is discreetly added up and the total noted behind closed doors: all Madam sees is a grey metal tube disappearing upwards, presumably to the accounts office. It's all so civilised.

The inimitable Miss Josey runs the children's department and deals with clients as varied as the royal princesses, the mistresses of raunchy rock stars and estranged wives of American tycoons. The royal children she has catered for include Princes William and Harry of Wales, and their cousins, as well as the offspring of Continental and Middle Eastern royal families. There is little that disconcerts Miss Josey, whether it be an incontinent child or a call from a New York client who orders custom-made cashmere romper sets for her toddler.

This lady recently ordered a £120 cashmere jumper, of a particular shade, to be sent to New York for her son's party the following afternoon. Warned that only a £200 door-to-door courier delivery would ensure its prompt arrival, the lady replied: "Send it!"

Fifty per cent of the department's merchandise is British-made, either in the firm's workshops in Halifax or by outworkers, who include knitters and smockers. One of the most accomplished knitters is an extremely wealthy lady



who makes tiny cream wool matinée jackets "as a form of therapy"—the perfect christening gift at around £50. Miss Josey concluded the tour of diminutive knits with a plea for "talented knitters to please step forward".

Miss Josey observes that the current generation of royal mothers dress their children in a more modern and relaxed way. Velvet-collared coats come out only for church, though the traditional blue-and-white cotton crawler, which was well-nigh extinct, became all the rage when Prince William's nanny chose one for him. She insists that royal influence on taste cannot be underestimated.



Protocol typically demands that children's clothes be sent round to the Palace on request, and on approval.

The department has recently begun to stock a more modern line, Baby Dior, and though it hardly competes with the baseball cap and high-topped trainer mode found on Notting Hill babies, it is certainly regarded as madly "with it" by the White House. The store was keen to point out that while some shops claim to sell "hand-smocked" dresses for as little as £19, these are either ruched with elastic or are of inferior quality made in Third World sweatshops. White House smocked dresses start at £58 and

you can quite clearly tell the difference.

Backed by 25 years of experience, Miss Josey's words of advice on children's attire are greatly valued. She suggests that very young babies be dressed in nightdresses rather than all-in-one suits, for example, because the absence of press-studs makes it easier to change nappies several times a day. Like Mrs Wigan she deplores bright colours on children. She also favours quality clothes that may last several generations.

Recently an elderly gentleman brought in a White House christening gown for the shop's repair and alteration service. His father had bought the gown

for him on the way home from the First World War, and now the names of the fourth generation of babies to be christened in it were to be embroidered along the hem, in exactly the same style of needlework. The White House approves of such family continuity.

The royal children have done much to revitalise the British children's clothing industry, particularly boys' wear, according to Miss Josey. What she does wish now, more than ever, is "that the Princess of Wales would have a daughter". Then those smocked French cottons and Swiss silks would soon be racing off the rails □

ALL THE QUEEN'S BIRDS



Parrots, pigeons, budgerigars and cockatoos have been the companions of kings and queens. Celia Haddon traces the royal fascination with birds. Illustrations by David Hughes.

While the corgis enjoy the high-profile life of royalty—photographed often, starring in newspaper headlines—other top pets lead quieter lives. These are the feathered, rather than the furry, members of the royal household.

Few people know, for instance, that there is a little flock of royal budgerigars at Windsor. Or that high above their heads, streaking through the sky, there may be royal pigeons on their way home to the royal loft, taking part in one of the many classic racing-pigeon fixtures.

Pet birds have been part of our royal family's life since Catherine, Princess of Aragon and mother of Queen Mary, brought her parrot with her when she made her ill-omened journey to marry a Tudor prince. Later queens had their feathered favourites too, like Queen Victoria's pet bullfinch, Bully, or the 45 white cockatoos that belonged to Queen Alexandra.

Queen Elizabeth II's first encounter with pet birds may have been when she was visiting her grandfather, for King George V had a grey-pink parrot named

Charlotte which he brought down to breakfast on his arm. During the meal the parrot would walk over the table sampling whatever food it fancied, including the guests' boiled eggs, while the king surreptitiously slid the mustard pot over any droppings.

The link between the Queen and the budgie, nowadays more often the humble pet of old-age pensioners, probably also started with George V. He kept an aviary of budgerigars (now in the Queen Mother's care) and even consented to become patron of the Budgerigar Society in 1930, when these birds were exotic, costly pets. "His aviary attendant, a Mr Freeman, was a regular attendee at Society meetings," recalls an 84-year-old Society member, Harry Bryan. The young Princess Elizabeth was herself given 15 blue budgerigars, and these may have been the founders of a dynasty which is still flourishing in an aviary at Windsor. "Princess Elizabeth and Princess Margaret opened a budgerigar show in aid of the Red Cross just after the war," recalls Mr Bryan,





Later queens
had feathered favourites,
such as Queen
Victoria's pet bullfinch,
Bully, or Queen
Alexandra's cockatoos.

"but I don't think there has been any close connection since then."

Prince Charles once had a pair of love-birds, named David and Annie (after Davy Crockett and Annie Oakley), but cage-birds have fallen out of favour with the royal family and are no longer kept in the various palaces. Wild birds, however, certainly receive royal support. Princes William and Harry have been made honorary life fellows of the Wildfowl and Wetlands Trust at Slimbridge, not far away from their Highgrove home. The royal connection began in 1950 when their grandmother, as Princess Elizabeth, visited Peter Scott's Gloucestershire sanctuary and accepted honorary membership of the Trust. The Queen has made two further official visits, the most recent being in 1988 to open the observatory at Swan Lake.

The Queen and Sir Peter Scott also exchanged feathered gifts. He gave her some red-breasted geese from eastern Europe and used to visit Buckingham Palace once a year to see that they were in good condition. She gave him a pair of trumpeter swans that she had received from the Canadian government during a royal visit. The swans flourished and bred at Slimbridge, and Sir Peter sent recordings of their trumpeting calls to the Queen on the occasion of her coronation and her silver jubilee.

Perhaps most important of all, the Queen and Prince Philip have demonstrated their support not just for Sir Peter but also for his conservation principles. Prince Philip takes a personal interest in the wildlife of the royal estates, such as the golden eagles, greylag geese, capercaillies and other rare birds found at Balmoral. A pair of ospreys visit Loch Muick on the estate but so far have not bred.

"I saw the devastating effect of poisonous chemicals," Prince Philip told Robin Page, when he interviewed him for his book *The Wildlife of the Royal Estates*. "Wildfowl numbers on the washes halted through drainage and disturbance, and because of this I created a small sanctuary." This 30-acre site of reclaimed salt-marsh on the Sandringham estate

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attracts shelducks, shovelers, snipe and redshank, though the Prince admits that "it has been only partially successful so far". The estate also went against modern trends in farming practice by adding more than 1,300 yards of new hedges, thereby encouraging bird life, during the early 1980s.

The same concern for wildlife is apparent in the garden of Buckingham Palace where the grass in some areas is left long to provide shelter for wild creatures, and the fringes of the lake remain undisturbed until the birds have reared their young. The result is a little haven for such birds as great crested grebes, yellow wagtails, water rails, sand martins and even skylarks. Tawny owls probably breed in the garden, although nobody has found their nests, and kingfishers visit. One day these dazzling blue birds may even rear their young there, tempted by specially provided nesting holes made in a bank by the lake.

The flamingos are permanent occupants of the garden. Fed twice daily on layer's mash, Dutch cockles and shrimps, they stalk round the edge of the lake during the day. In late afternoon a strange ritual takes place. The birds walk slowly towards the Palace, then wheel round as if obeying an order and try to fly back to the lake.

Of all the birds on the royal estates, the Queen seems closest to her pigeons—not the fluffy, pouting birds of the fancy show world, but aerodynamically perfect racing birds. The original specimens were the gift of King Leopold of the Belgians in 1886 to the then Prince of Wales.

Largely ignored by the Prince, they were kept in aviaries until the Duke of York (later King George V) asked to start a racing loft. In 1899 a royal pigeon came first in the National Flying Club race from Lerwick in the Shetland Isles. When the bird-loving George V ascended the throne, the royal loft won places regularly in the classic races.

During the First and Second World Wars the royal pigeons acted as message carriers to the forces. The young Princess Elizabeth must have felt a thrill of pride

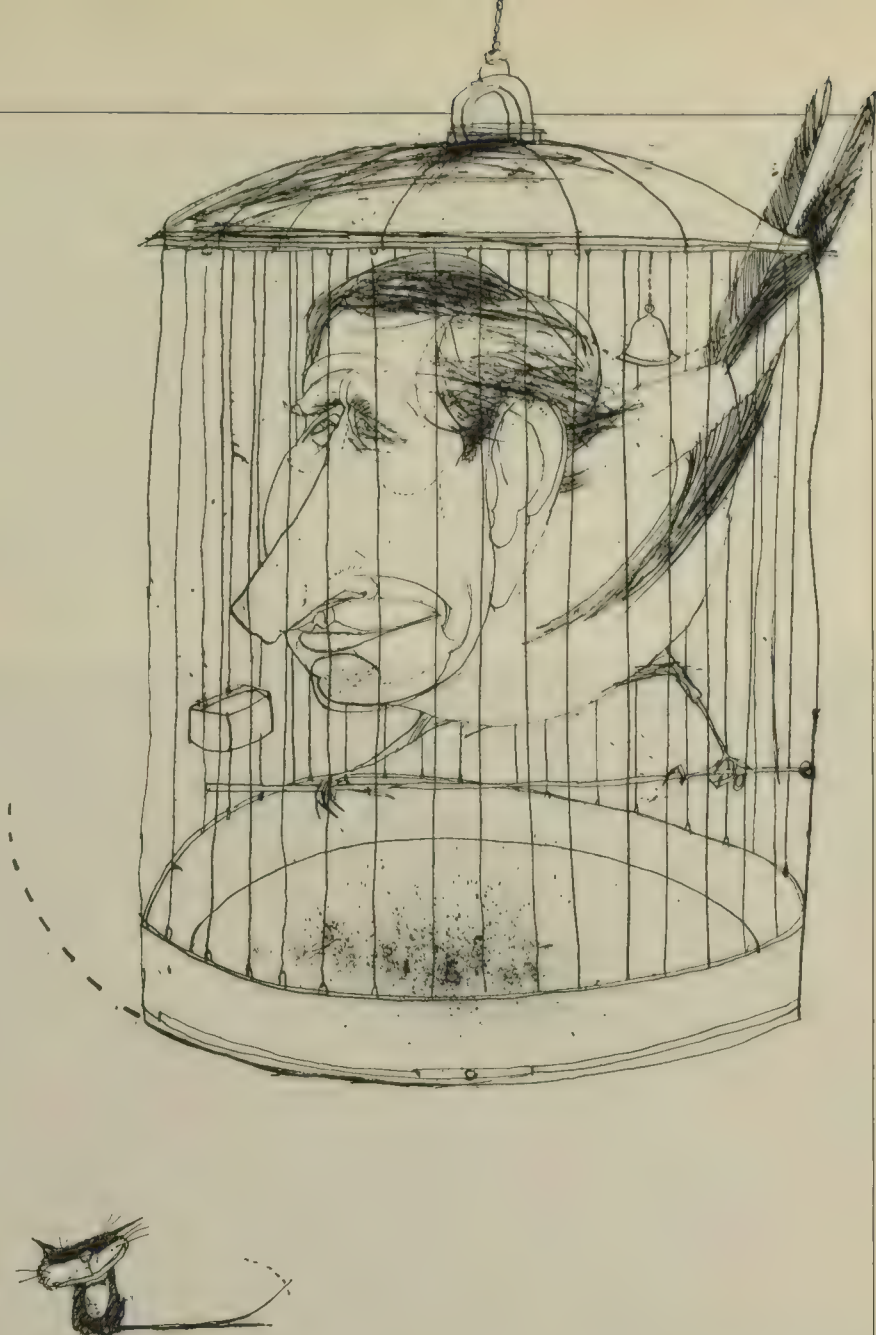
to know that one of her father's pigeons, a blue cock named Royal Blue, had been awarded the PDSA's Dickin Medal for animal bravery. This young bird was the first in the Second World War to deliver a message from a downed aircrew. It flew 120 miles in just over four hours to bring the news of the crew's forced landing.

After the Queen's accession the management of the royal loft was changed. Since the days of George V it had been situated in the village of West Newton, not far from Sandringham, but the new manager, Len Rush, lived in King's Lynn. Because he could not commute to the loft, it came to him, and in 1962 36 birds out of the 250 in the loft were installed at the bottom of his garden. It was here, at the semi-detached house in Kent Road, that the Queen visited her birds, all ringed with the ER cypher. Len Rush proved a devoted manager, despite having to race the birds from a difficult geographical position. King's Lynn is close to the Wash, but a tired pigeon prefers to go round the coast rather than fly over the sea. To accustom

the birds to crossing the Wash, Rush had to take them by boat to the other side at least twice for trial flights.

The loft books, with pedigrees scrupulously kept since 1886, contain the record of the original Delmotte-Jurion blood of the first royal birds. But Len Rush outcrossed these with some "long cast pigeons with very dark blue plumage" belonging to C. J. William, a name famous among pigeon-racers. Then he added two pairs of French Dordius birds, similar to the original Belgian stock.

Now there is a new manager, who races the birds from his house near Fakenham, but the Queen is still a committed supporter. "She often donates a couple of pigeons for charity auction at our annual show in Blackpool Winter Gardens," says Major Edward Camilleri, general manager of the Royal Pigeon Racing Association. She has also presented several challenge cups to encourage the sport. In this way the Queen keeps a link with the humbler world of birds, and pigeon racing can also call itself the sport of kings □



The Royal Mews lies within the grounds of Buckingham Palace but close to a busy commercial district of London and little more than a stone's throw from Victoria station. Established by King George III, it is now a thriving village dedicated to the particular travelling needs of the royal family, as Mary Stewart-Wilson describes in her book, *The Royal Mews* (The Bodley Head, £18.99), from which this article is drawn.

Twice a day a horse-drawn carriage leaves the Royal Mews on the Pimlico side of Buckingham Palace. This is the "messenger brougham", used to collect and deliver internal mail and messages between the royal households and offices in London (except Kensington Palace, which is a bit too far). A single-horse carriage with room for two passengers, it will be drawn by a bay or grey from the 30 kept in the Mews. Modern traffic conditions in London demand both an exceptional horse and a relaxed but well-trained man on the box. To keep its place on the road the horse has to maintain

a fair trot and, says the head messenger, can usually get round Trafalgar Square more quickly than a bus.

Another eight or more carriages may leave the Mews on various other errands during the normal working day, but on state occasions and their attendant rehearsals the place is transformed. The start may be 4am or earlier, and hours will be spent on dressing horses and men, polishing the brasses and preparing the state coaches and harness for the big parade. These horse-drawn processions on great royal occasions help to ensure that Britain remains unequalled throughout the modern world in terms of

ceremonial pageantry and tradition. For the Royal Mews this tradition goes back two and a half centuries.

It was King George III who established the Royal Mews on its present site. When the young king acquired what was then Buckingham House from the Duke of Buckingham he moved some of his stud and carriages into the existing stables, adding a "riding house", or indoor school, believed to have been designed by Sir William Chambers in 1765. King George IV, after nine years of extravagance as Prince Regent, was refused funds by the government to build the palace he felt to be worthy of himself

and the nation, but was allowed to commission John Nash to remodel the existing house and rebuild the Mews.

The rebuilding was achieved only after three years of constant problems. Having accepted the lowest of seven estimates submitted, the government authorised a sum of £48,565 for work to start in July, 1822. The plans were relatively simple. Leaving the existing riding house where it was, Nash designed a Doric arch leading to a large quadrangle. Around this the main coach-houses were laid out to the east side, with blocks of stables divided by forage- and harness-rooms on the west. Behind a matching Doric arch



VILLAGE WITHIN THE PALACE

Photographs by David Cripps

The magnificent Gold State Coach of 1762, above, was built for George III.

Nash's elegant state stables, right, were built in 1825 and are home to 10 greys and 20 bays on open days. The helpers wear the plain black livery adopted on the death of Prince Albert.





Queen Victoria used the Irish State Coach, left, on many occasions after 1861; the gallery was added to the roof when she became Empress of India.

The forge, left, runs on smokeless fuel. Horseshoes are made in pairs for each horse and hung on the wall. Twilight, right, is turned out in the Number 3 state harness, ordered in 1836 and known as the Queen's harness. A team of greys wearing the Black Horse harness, prepares to draw the Irish State Coach, below.



at the north end of the quadrangle was a back or upper mews, on the west side of which were the official houses of the veterinary surgeon and the Equerry of the Crown Stables. Cramped living quarters were found for the Mews staff above the stables and coach-houses, while in front of the main archway at the entrance Nash built a porter's lodge and a handsome house for the Clerk of the Stables and his assistant.

Structural complications, interference by the Office of Works and other government departments, poor planning and lack of supervision by Nash led to delays and increased costs. Before the king's horses and stables were finally installed in their new buildings the cost had risen above £65,000. A last-minute addition was the clock tower with the finishing date, 1825, cut into the weathercock. This was ordered by the Master of the Horse, the fifth Duke of Dorset.

The Master, or Keeper, of the Royal Stables, was a powerful member of the Court, with great personal influence on the monarch. He was ranked third great officer of the royal household after the Lord Chamberlain and the Lord Steward, a precedence held to this day. Traditionally he was responsible for the

provision and organisation of the royal horses, stud and travelling arrangements; the position was the monarch's personal appointment.

Queen Victoria was the first monarch to use Buckingham Palace as both official residence and a home. During her reign the Mews, reached by a private drive through the palace gardens, became an integral part of the "Big House". In 1840 Prince Albert took over the back or upper mews for his own riding and driving horses. A new forge was installed and sheds were erected behind the back mews to house a cow when the family was in residence. This area is still referred to as "the farm".

When the Duke of Dorset resigned, the office of Master of the Horse became for the next 100 years a political appointment, and constant changes of government deprived the Mews of any continuity in its daily running. To overcome this the post of Crown Equerry was created in 1854. The first man to hold this permanent appointment was a retired army officer, Major John Groves. His full title—Crown Equerry, Secretary to the Master of the Horse, and Superintendent of the Royal Stables—showed that, although the office was held by a

gentleman, his duties included the clerical work required by the Master of the Horse. He was not allowed through the doors of the Palace, and his orders were transmitted via the other equeuries. He thus had no social standing in the Palace and was kept below the salt by members of the household and other equeuries who were in personal attendance on the Queen. He did his best for his staff, but it was not until 1859, the year of his death, that an estimate was accepted to build 40 new rooms above the coach-houses, and stables around the quadrangle and back mews. These were added to the existing 98 rooms which housed more than 198 members of staff and their families.

Groves's successor was Colonel George Ashley Maude, Royal Artillery, a respected horseman and soldier. He lived in the Crown Equerry's official home, an attractive house finished in 1858 to the west of the front gateway, corresponding with Nash's house for the Clerk of the Stables on the east side. Very deaf and blind in one eye, Maude remained in the office for 35 years.

The grandson of a peer and with private means, he was unperturbed by courtiers who often considered his peremptory handling of Mews matters as





overstepping the authority of his position. He campaigned successfully with various government departments about the continual pension, medical and housing problems of his staff, and divided the joint post of Crown Equerry and Royal Mews Superintendent into two separate offices. He also established the right to act without perpetual reference to the Master of the Horse, "tho' he would of course report to him everything he does". Queen Victoria granted him direct access to discuss any aspect of the Royal Mews that he felt she should be aware of, and it became accepted that he was responsible for receiving and conveying

the direct wishes of the monarch in any matters involving the Mews.

Maude was knighted in 1887, the year of the Golden Jubilee. When he died in his Mews house seven years later the Queen felt she had lost a trusted friend, and noted in her journal that she was "much grieved".

During the 52 years of the next four reigns many aspects of the Royal Mews underwent considerable change, though its village atmosphere remained. The arrival of the motor car and two world wars, as well as the constant demand for economy, curtailed the number of horses, men and carriages. The office of

Master of the Horse, together with those of Lord Chamberlain and Lord Steward, became permanent and non-political as a result of the review of the royal household in 1924, the Master of the Horse remaining in personal attendance upon the sovereign on state occasions while the Crown Equerry continued as executive head of the Mews.

The present Crown Equerry is Lieutenant-Colonel Seymour Gilbert-Denham, and under him the Mews is tightly run. In addition to 30 horses (10 greys and 20 bays) there are six state coaches, five official Rolls-Royces, and other vehicles of various kinds. Discipline and welfare are under the control of the Royal Mews Superintendent, who is assisted by the Comptroller of Stores and a small office staff including the Head Chauffeur, the Head Coachman and the Head Carriage Restorer. The Head Chauffeur has four first chauffeurs and six second chauffeurs, their duties divided between the members of the royal family and their households. The Head Coachman has four qualified coachmen each with four men working under him, supported by a number of ancillary workers, a farrier and two carriage restorers.

The office of coachman can sometimes be hazardous. In 1989 the Head Coachman was given a particularly nasty kick three days before the Queen's Birthday Parade, and was temporarily put out of action. The coachman delegated to take over riding the postillioned pair put to the ivory-mounted phaeton, in which the Queen had to ride, had not experienced the demands of this particular parade before. He spent nervous hours in front of a video of previous parades, but was finally reassured by the Queen herself, who told him she knew the route exactly and would be able to give him clear instructions from the carriage. In the event all went well.

A motor garage was set up in the Mews by King Edward VII after he had bought the first royal motor car in 1901. Initially the royal cars were Daimlers, but today they are all Rolls-Royce





Phantoms, referred to as Rolls-Royce Numbers One, Two, Three, Four and Five, and always garaged in numerical order. Car One is a 1978 Phantom VI presented to the Queen on her Silver Jubilee by the Society of Motor Manufacturers and Traders and, with Car Two, is normally kept for her use. It has a black hard top that can be unclipped, leaving a clear Perspex roof, and is usually driven by the Head Chauffeur. But it is not until the royal cars leave the Mews that the 20th century really takes over. Inside the Mews gates even a Rolls-Royce Phantom has to give way to horses □

Made for King Edward VII's coronation, the 1902 State Landau, far left, is used when foreign heads of state visit the Queen. The Australian State Coach, left, was delivered in 1988; the older Glass Coach, right, has taken princesses to their royal weddings.



Far left, the Master of the Horse, the Earl of Westmorland (right) confers with Crown Equerry Lt-Col Gilbert-Denham and the Head Coachman.

Above, three connoisseurs of royal transport gather round Rolls-Royce Number One at Buckingham Palace's garden entrance.

The Queen's Gallery

Buckingham Palace

The Queen's Gallery was opened in 1962 to hold exhibitions based on the Royal Collection, one of the finest private art collections in the world.



CARLTON HOUSE

The Past Glories of George IV's Palace

22nd March, 1991 —
11th January, 1992

Described as 'Mahomet's paradise', Carlton House was the London residence of George IV who lavished vast sums on its decoration filling its rooms with works of art of outstanding quality and beauty. Carlton House was demolished in 1827 and this exhibition brings together, for the first time, an unrivalled selection of the finest paintings and works of art from this former royal residence.

The Royal Mews



The Royal Mews at Buckingham Palace is a working stables where the state carriages and coaches, together with their horses and equipage, are housed

For further information and opening arrangements for The Queen's Gallery and The Royal Mews, Buckingham Palace, contact your nearest Tourist Information Office or telephone 071 799 2331

THERA'S PREHISTORIC HARBOUR

The Aegean island of Thera—formerly Santorini—is a huge, still-active volcano, the centre of which was destroyed in a prehistoric eruption that may also have caused the collapse of the Minoan civilisation in Crete.

It is archaeologically important, too, for the continuing excavation of its Late Minoan town at Akrotiri.

Christos Doumas, Professor of Archaeology at the University of Athens, has been directing the excavations since 1974 and describes his artistic and topographical discoveries.



Evidence of seafaring in the Aegean goes back as far as the eighth millennium BC. Tunny-fish bones and tools made from obsidian (volcanic glass), recovered from the mesolithic levels of the Franchthi Cave at Hermioni in the Argolis region of the Peloponnese, indicate that the cave-dwellers were able to catch fish in deep waters.

From the fifth millennium BC the centre of Aegean civilisation moved from the fertile plains of Thessaly and Macedonia southwards, where rapid advances took place. The evidence points to both the invention of suitable transport for voyages to the islands and to a new factor playing a decisive role in subsequent development: the sea.

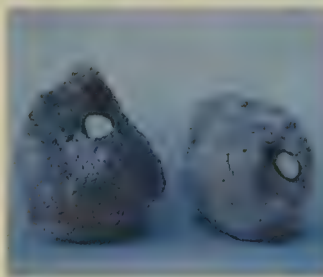
With the advent of the Early Bronze Age the Aegean islands established themselves at the forefront of cultural development. Their inhabitants were pioneers in the fields of metallurgy, technology, trade and art. The islands show signs of early urbanisation, which began in the third millennium BC. It was there that the first astronomical observations were made, to aid mariners on their voyages, and that scientific thought and early philosophical ideas were conceived.

The islanders of the Early Bronze Age were already masters of many natural elements and were acquiring an increasing body of knowledge of chemistry (metallurgy and pottery), physics (hydrodynamics and aerodynamics) and astronomy. Their voyages brought them into contact with other civilisations, and enriched their ideas and experiences. For them the sea was of vital significance; their lives depended on it. It is no accident that in the second millennium BC large, cosmopolitan, commercial centres or harbours developed.

One such centre was Akrotiri on the island of Thera—the most southerly of the Cycladic group. Finds from the site link the city with Crete, the other Cycladic islands, mainland Greece, other lands of the eastern Mediterranean (Egypt, Syria and Palestine), and possibly with lands to the west. The wealth revealed among the ruins was the fruit of mercantile activity on an international scale. Pottery and stone vases from Crete and the Greek mainland, and deer antlers—either imported with the game or as raw material for fashioning artifacts—are evidence of transactions between Thera and lands on the Aegean



Opposite, shipwreck scene depicting inert bodies according to conventions used in Egyptian and Mesopotamian art. Above, the valley that was once the site of the ancient harbour of Akrotiri. Right, stone anchors. Below, realistic fresco of antelopes proving that Thera artists had seen them.



direct parallels in the art of Egypt and the eastern Mediterranean. The peculiar shaven hair on figures of children at Akrotiri, which is believed to symbolise the transition to adulthood, is seen also in Egyptian wall-paintings (e.g. the tomb of Anher-Khaou at Deir el-Medina). Representations of animals performing human tasks are known from Mesopotamia and Egypt, and there are similarities in the way the monkeys in the Thera wall-paintings are portrayed playing a lyre or harp, carrying a drawn sword and gathering saffron.

Further artistic conventions common to other lands are also present. One is the manner of showing pain or sorrow in the wall-painting of the injured woman. She supports her head on one hand and touches her wounded leg with the other in exactly the pose of lamenters in Egyptian wall-paintings.

Another is the portrayal of dead or immobile bodies in the shipwreck scene from the West House miniature fresco, which corresponds precisely with that of battle scenes in Egyptian and Mesopotamian art. A third is the identical way of painting the piebald hides of cattle in the art of Thera and that of eastern Mediterranean lands.

The imported objects, representations of exotic creatures and artistic conventions all reveal the cosmopolitan nature of Akrotiri, at least shortly before its destruction by the volcanic eruption. If the town had not been directly involved in commercial and seafaring activities, it could not have acquired this character or such wealth, in view of the restricted possibilities of an island as small as Thera. The archaeological evidence, despite the limited extent of the excavation, is a revelation: the Akrotiri stirrup jars, generally considered to be for the transport of liquids such as oil and wine, constitute 50 per cent of all those found in the Aegean region. Likewise, the host of lead weights, essential adjuncts of trading transactions, accounts for more than two-thirds of all weights of this period discovered in the Aegean. These two pieces of evidence are proof that prehistoric Therans controlled much of the interaction associated with the circulation of goods.

Thera's favourable geographical location alone would not have guaranteed it a decisive role in international trading transactions. The island must also have had a substantial fleet and a safe harbour. One wall-painting

periphery. Canaanite amphorae, ostrich eggs and stone vessels of Palestinian origin suggest relations between the island and the eastern Mediterranean. The depiction in wall-paintings of exotic creatures such as antelopes, lions, monkeys, griffins and a wild cat underlines these connections. From the naturalistic

renderings of these beasts they must have been familiar to Thera artists who may, perhaps, even have travelled to lands of the eastern Mediterranean.

Thera painters were clearly aware of the artistic currents in these lands. Analysis of the wall-paintings at Akrotiri reveals certain artistic conventions with

PHOTOGRAPHS BY CHRISTOS DOLMAN

'BY FAR THE BEST MUSICAL IN TOWN'

Daily Telegraph



 **Carmen Jones**

by Oscar Hammerstein II
music by Bizet directed by Simon Callow

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shows the kind of ships then ploughing the seas, some of which must have been Thera. The flotilla's depiction in the West House at Akrotiri must have enhanced the status of its occupant. Perhaps he was a ship-owner, or at least a captain, whose successful overseas ventures had brought him wealth and ideas as well as pride.

Many interpretations have been suggested concerning the flotilla painting, but scholarly opinion is united in believing that the harbour of its arrival is that of Thera. The inhabitants of the town throng the seashore or crowd the flat roofs of the houses to welcome the returning fleet as it brings home loved ones, perhaps after a long absence, and possibly precious commodities from distant lands.

Where is the harbour now? It cannot have been far from the buried city because sporadically discovered among the ruins are large stone anchors, irregular in shape and with a hole through which the rope would have passed. Erosion of one such anchor points to its long immersion in the sea. Within the settlement anchors seem also to have been used as tools for demolishing partly-collapsed walls after the earthquakes which preceded the eruption. Presumably these anchors came from the harbour; if it had been some way off, the townsfolk might not have taken the trouble to return with them.

West of the excavated area, between two hilly ridges known locally as Mesovouna and Mavro Rachidi, lies a small valley leading up from the seashore, gradually narrowing northwards towards the present village. In 1970 I was present when a well was dug in this valley for irrigation purposes, some 300 metres inland. After a passage had been cut through strata of volcanic ash, water was found at a depth of about 25 metres in a layer of fine silt, typical of the seabed. Discovered almost at the bottom of this layer was the lower section of a pithos with a tap at the base—a distinctive storage jar of Late Bronze Age Akrotiri. This find was the first indication that before the eruption the sea penetrated far into the present-day valley.

Viewed from the sea, the hilly ridge of Mavro Rachidi which flanks the valley to the west looks very like the ridge to the left of the harbour of arrival in the miniature fresco. This discovery led me to examine the hill systematically in the hope of locating other

elements comparable with those in the wall-painting. The outcome is encouraging and appears to confirm that the harbour depicted in the wall-painting is indeed the Mavro Rachidi valley. There is a correspondence between the wall-painting's two coves, in which small craft are moored, and those on the western edge of the valley which is evident from a map, too.

In 1968 Professor Spyridon Marinatos had opened trial trenches on the hill above the present chapel of St Nicholas and had found there traces of structures contemporary with the prehistoric town he had just begun to explore. At the corresponding point on the wall-painting a small building is depicted, in front of which stands the figure of a man looking out to sea. Other male figures, probably informed of the fleet's appearance by the lookout, run northwards from the shore, describing a curve of almost 180° up the slope, to the observation post. The side of the Mavro Rachidi ridge is difficult to negotiate, except via a fissure in the volcanic rock where the present pathway is the only easy route to the hilltop. This cleft matches the pathway used by the men in the wall-painting as they scramble upwards.

The topographical similarities between Mavro Rachidi and the wall-painting are too numerous to be treated as mere coincidence. Furthermore, the tendency for Thera painters to render features as faithfully and as naturalistically as possible seems to dispel any lingering doubts that in this wall-painting they have illustrated the harbour of their town. What is more, they have shown it with its most distinctive characteristics, both in terms of the terrain and the structures.

In his 1983 lecture at New College, Oxford, entitled *Orbits*, Professor Jean Gottmann qualified the miniature fresco from the West House as "the oldest map known that shows more than the plan of a building or a small area such as a farm estate. Here three towns are shown linked by seaplanes, with indications of the topography of the harbours, and hinterland scenes depicting the animal life there." He presumes one of these towns to be in the Nile delta, since the fresco shows it surrounded by the branches of a river as it reaches the sea. But whatever the location of the other ports on the West House frieze, I believe that the city of the fleet's arrival is Akrotiri itself □

A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

HIGH SUMMER

THEATRE

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

Black Snow. Based on a satirical novel by Mikhail Bulgakov. Keith Dewhurst's new play looks at artistic censorship in 1920s Moscow. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).*

The Boys From Syracuse. Judi Dench directs the New Shakespeare Company in the final production of their open-air season, a musical drama based on *The Comedy of Errors*. July 24-Sept 5. *Open Air Theatre, Regent's Park, NW1 (071-935 5756).*

Broadway Bound. David Taylor directs Anna Massey in the final part of Neil Simon's trilogy, after *Brighton Beach Memoirs* & *Biloxi Blues*. July 15-Aug 24. *Greenwich Theatre, Crooms Hill, SE10 (081-858 7755).*

The Caretaker. Revival of Harold Pinter's claustrophobic drama, with Donald Pleasance returning to the role of the tramp he first created 31 years ago. *Comedy, Panton St, SW1 (071-867 1045).*

Carmen Jones. Simon Callow directs Hammerstein's 1943 all-black version of Bizet's *Carmen*. The alternating casts are headed by Damon Evans & Wilhelmenia Fernandez (Paula Ingram between July 9 & Aug 17), & Gary Wilmot & Sharon Benson. *Old Vic, Waterloo Rd, SE1 (071-928 7616).*

The Comedy of Errors. Shakespeare's frolic of twin masters & twin servants is wonderfully reworked & updated in a version that teeters on the edge of farce without falling into that trap, thanks to an inventive production by Ian Judge & stylish, exquisitely-timed performances by Desmond Barrit as the two masters & Graham Turner as the two Dromios. Until Sept 21. *Barbican Theatre, Barbican, EC2 (071-638 8891).*

The Coup. New political drama by Mustapha Matura, set in Trinidad,

with Norman Beaton as the island's imprisoned president. Opens July 18. *Cottesloe, National Theatre.*

Dancing at Lughnasa. Brian Friel's drama, set in 1930s Donegal, about a family on the brink of disintegration. *Phoenix, Charing Cross Rd, WC2 (071-867 1044).*

Dickens' Women. Miriam Margolyes portrays the ladies in the author's life & novels. July 9-Sept 8. *Duke of York's, St Martin's Lane, WC2 (071-836 5122).*

Edward II. Any subtleties in Marlowe's play get lost in a heavy-handed production, redeemed by a memorable performance from Simon Russell Beale as the king. Until Aug 27. *The Pit, Barbican, EC2 (071-638 8891).*

Five Guys Named Moe. Smash-hit jazz song-&-dance show by Clarke Peters, celebrating the music of Louis Jordan. A loud & lively evening's entertainment. *Lyric, Shaftesbury Ave, W1 (071-437 3686).*

The Four Friends. Summer fun for children in this musical version of the German folk tale about the Musicians of Bremen. Until Aug 3. *Polka Theatre for Children, 240 The Broadway, Wimbledon, SW19 (081-543 4888).*

Joseph & the Amazing Technicolor Dreamcoat. Jason Donovan in the Andrew Lloyd-Webber/Tim Rice musical. *Palladium, Argyll St, W1 (071-437 7373).*

King Lear. Mannered but ultimately moving performance by John Wood who, with the rest of the cast (& Shakespeare), has to battle with a clumsy revolving set. *Barbican Theatre.*

The Lady from the Sea. Kathryn Pogson takes the role of Ibsen's heroine in this rarely performed play about a woman's freedom to choose her own destiny. July 25-Aug 24. *Riverside Studios, Crisp Rd, W6 (081-748 3354).*

The Last Days of Don Juan. Nick Dear's version of Tirso de Molina's bawdy Don Juan play, with Linus Roache. *The Pit, Barbican.*

Lift 91. Tenth anniversary season of the London International Festival of



A Midsummer Night's Dream performed under the stars in Regent's Park.

Theatre lines up an impressive selection of visiting companies. Until July 21. *Various venues.* Information from 071-379 0653.

Long Day's Journey Into Night. Eugene O'Neill's powerful drama of a family collapsing under the pressure of dark secrets & mutual recrimination. With Prunella Scales & Timothy West. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).*

Macbeth. Peter Woodward plays the Thane of Glamis as an overwrought bully in a hard-hitting production which concentrates on the play's brutality at the expense of its psychological depths. Nichola McAuliffe conveys Lady Macbeth's destructive ambition, but her performance is blurred by idiosyncratic verse-speaking. Until Sept 3. *Open Air Theatre.*

Madame de Sade. Natasha Parry & Julie Legrand in Yukio Mishima's analysis of the Marquis de Sade's relationship with his wife, his mother & his sister-in-law. Until Aug 3. *Almeida Theatre, Almeida St, N1 (071-359 4404).*

The Manchurian Candidate. Gerard Murphy plays the brainwashed returning war hero, with Siân Phillips as his scheming mother, in this first stage adaptation of Richard Condon's novel. Cast also includes Connie Booth, Clive Carter & Manning Redwood. July 24-Aug 10. *Lyric Hammer-smith, King St, W6 (081-741 2311).*

Matador. Elijah Moshinsky directs this musical, based on the life of the great bullfighter El Cordobes. With John Barrowman & Stefanie Powers. *Queen's, Shaftesbury Ave, W1 (071-494 5040).*

A Midsummer Night's Dream. With Roy Hudd as Bottom, Richard O'Callaghan as Puck & Louise Gold as Titania. Until Sept 7. *Open Air Theatre.*

The Miser. Molière's play is considered a comedy but, in spite of an increasingly desperate search, director Steven Pimlott & his cast seem unable to find the humour. Without it the play loses its point. *Olivier, National*

Theatre, South Bank, SE1 (071-928 2252).

Much Ado About Nothing. Bill Alexander's well-paced Stratford production, in which Susan Fleetwood endows Beatrice's barbs with a razor-sharp wit. *Barbican Theatre.*

Napoli Milionaria. Peter Tinniswood's translation of Eduardo de Filippo's drama set in wartime Naples. With Ian McKellen & Clare Higgins. *Lyttelton, National Theatre.*

The Philanthropist. Edward Fox gives a virtuoso performance of inept indecisiveness as a university don with an unattractive & unlikely social circle in a revival of Christopher Hampton's 1970 play, which is mainly remarkable for its period associations. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116).*

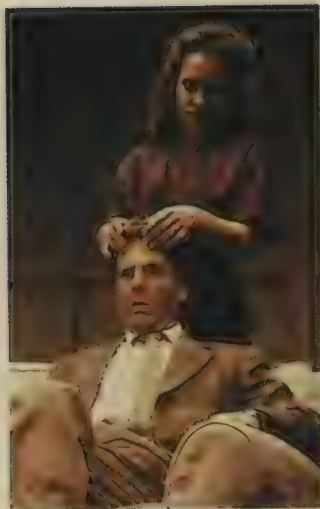
The Resistible Rise of Arturo Ui. New translation by Ranjit Bolt of Brecht's comic allegory of Nazi expansionism, told in terms of a gang of Chicago mobsters. With Antony Sher & Michael Bryant. Opens Aug 8. *Olivier, National Theatre.*

Richard III. Richard Eyre's restless production, drawing strong parallels with Hitler in the 1930s until the battle scenes, when swords are drawn. Ian McKellen plays the king. *Lyttelton, National Theatre.*

The Rose Tattoo. Peter Hall directs Tennessee Williams's steamy 1951 comedy, with Julie Walters as the young widow with a roving eye. Until Aug 24. *Playhouse, Northumberland Ave, WC2 (071-839 4401).*

The Seagull. Terry Hands's farewell production for the RSC, a powerful version of Chekhov's play in a translation by Michael Frayn, transfers to London after a triumphant run at Stratford. With Simon Russell Beale as Konstantin & Susan Fleetwood as Arkadina. Opens July 11. *Barbican Theatre.*

Sex Please, We're Italian! Helen Mirren in Tom Kempinski's new farce, set in a small village near Naples. Until Aug 24. *Young Vic, 66 The Cut, SE1 (071-928 6363).*



Edward Fox and Jennifer Calvert in *The Philanthropist*. An inventive *Comedy of Errors* at the Barbican. Marcel Pagnol's Provence on screen in *My Father's Glory*.

Spunk. Joseph Papp's New York production of a blues musical by George C. Wolfe about tragic lovers & zoot-suited men in 1920s Harlem. Opens July 18. *Royal Court, Sloane Sq, SW1* (071-730 1745).

70 Girls 70. Dora Bryan heads the cast in John Kander & Fred Ebb's musical about a group of retired vaudeville performers who turn to crime to protect their home. *Vaudeville, Strand, WC2* (071-836 9987).

Tango Argentina. Award-winning tango-dancing spectacular. *Aldwych Theatre, Aldwych, WC2* (071-836 6404).

Tango at the End of Winter. Alan Richman plays a successful actor in Kunio Shimizu's tragi-comedy about a man who has everything yet finds life meaningless. Aug 28-Oct 23. *Piccadilly, Denman St, W1* (071-867 1118).

Thunderbirds F.A.B. Paul Kent & Wayne Forester perform a two-man spoof of the 1960s cult puppet show. Until Aug 3. *Mermaid, Puddle Dock, EC4* (071-410 0000).

Troilus & Cressida. Norman Rodway, a Pandarus in blazer, flannels & panama hat, more closely resembles a spectator at a cricket match than an onlooker at the Trojan War. But he never misses an innuendo & infuses a good deal of coarse humour into this bitter saga of the disappointments of love & the disillusion of war, strongly directed by Sam Mendes. *The Pit, Barbican*.

Uncle Vanya. Peter Egan & Kenneth Branagh direct Chekhov's drama in which Egan appears as Dr Astrov. Aug 12-31. *Lyric Hammersmith, King St, W6* (081-741 2311).

When She Danced. Vanessa Redgrave takes the part of Isadora Duncan, with Frances de la Tour & Alison Fiske, in Martin Sherman's play about the celebrated dancer. Opens Aug 6. *Globe, Shaftesbury Ave, W1* (071-437 3667).

White Chameleon. Christopher Hampton's play about a boy growing up in the Egypt of the 1950s as the Suez crisis begins. With Saeed Jaffrey, Tom

Wilkinson & Suzanne Burden; directed by Richard Eyre. Until Aug 29. *Cottesloe, National Theatre*.

The White Devil. John Webster's tragedy of multiple murders & other horrors is made more relentless, but ultimately less moving, by a sepulchral set & overloaded production (both by Philip Prowse). *Olivier, National Theatre*.

RECOMMENDED LONG RUNNERS

Aspects of Love, Prince of Wales (071-839 5972); **Blood Brothers, Albery** (071-867 1115, cc 071-867 1111); **Buddy, Victoria Palace** (071-834 1317); **Cats, New London** (071-405 0072); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-434 0909); **Miss Saigon, Theatre Royal, Drury Lane** (071-836 8108); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-839 2244); **Return to the Forbidden Planet, Cambridge** (071-379 5299); **Run for Your Wife! Duchess** (071-836 8243); **Starlight Express, Apollo Victoria** (071-828 8665).

OUT OF TOWN

RSC season at Stratford. At the Royal Shakespeare Theatre: *Henry IV, Part I; Henry IV, Part II*: Adrian Noble directs Robert Stephens as Falstaff, Michael Maloney as Prince Hal & Sylvestra Le Touzel as Lady Percy. *Twelfth Night*, directed by Griff Rhys Jones, with Sylvestra Le Touzel playing Viola. *Romeo & Juliet*, with Michael Maloney & Clare Holman as the young lovers. Opens Aug 28. At the Swan Theatre: *The Virtuoso*, Thomas Shadwell's 1676 comedy, with Freddie Jones. *The Two Gentlemen of Verona*, Richard Bonneville as Valentine, Barry Lynch as Proteus & Clare Holman as Julia. 'Tis Pity She's a Whore, John Ford's best-known play, with Saskia Reeves as Annabella & Tim McInnerny as Soranzo. *The Alchemist*, with David Bradley as the swindling Subtle in Ben Jonson's comedy, opens Aug 27. At The Other Place: *The Blue Angel*, new adaptation

by Pam Gems of Heinrich Mann's novel about a Hamburg cabaret singer in the 1920s, opens Aug 29. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks CV37 6BB* (0789 295623).

Chichester Festival season: Henry VIII, with Keith Michell, Dorothy Tutin, Tony Britton, Christopher Timothy & Fiona Fullerton, until July 27; *Tovarich*, comedy about White Russian émigrés in 1920s Paris, with Natalia Makarova & Robert Powell, July 25-Sept 27; *Preserving Mr Panmure*, Alec McCowen, Abigail McKern & Margaret Courtenay in Pinero's play. Aug 7-Sept 28. *Chichester Festival Theatre, Chichester, W Sussex PO19 4AP* (0243 781312).

CINEMA

The following are some of the most interesting films showing in & around London.

Alice (12). Woody Allen marshals another top-notch cast for his latest bitter-sweet comedy—the tale of a Manhattan housewife (Mia Farrow) searching for meaning in her life. With Alec Baldwin, William Hurt & Judy Davis. Opens July 19.

Backdraft (15). Spectacular fire-fighting saga, with Kurt Russell & William Baldwin as macho, Chicago fireman brothers attempting to settle personal differences during an arson investigation. With Robert DeNiro, Scott Glenn & Jennifer Jason Leigh; Ron Howards directs. Opens Aug 2.

Class Action (15). Class-war in the courtroom as Gene Hackman & Mary Elizabeth Mastrantonio play father-&-daughter lawyers with polarised political differences who oppose each other on a case.

Defending Your Life (PG). Albert Brooks stars in his own film about a man killed in a car crash who finds himself in the next world involved with judges, defenders & prosecutors in defending his own life with help from Meryl Streep & Rip Torn.

Edward Scissorhands (PG). Macabre fairy tale from Tim Burton,

about a teenager (Johnny Depp) with scissors for hands. Accepted then rejected by his local community, Depp finds that only his true love (Winona Ryder) can help him gain peace. A mystical, bizarre & original piece of film-making. Opens July 26.

Guilty by Suspicion (15). Irwin Winkler's film narrows the focus on McCarthyism to its impact on one American director (tautly played by Robert DeNiro) & his immediate circle of Hollywood friends. Some of the horrors of this witch-hunting period are movingly portrayed but, frustratingly for those with hazy memories, much is left unexplained.

Henry, Portrait of a Serial Killer (18). John McNaughton's study of an ex-con who kills compulsively is riveting, if uncomfortable, viewing. The performances by Michael Rooker, Tracy Arnold & Tom Towles are superb but do not excuse the film's essentially exploitative premise. An intelligent shocker, but not for the squeamish. Opens July 12.

Hudson Hawk (15). Big-budget action picture, with Bruce Willis as a reformed cat-burglar forced into a scheme to rob the great museums of Europe. With James Coburn, Andie MacDowell & Richard E. Grant; Joel Silver directs. Opens July 12.

Journey of Hope (PG). Xavier Koller's film about a Turkish family's desperate trek towards a better life in Switzerland won this year's Oscar for Best Foreign Film. Opens July 19.

My Father's Glory (U). Inspired by the first part of Marcel Pagnol's autobiography, this enchanting drama evokes the sun-filled days of a childhood summer in Provence in 1895. Julien Ciamaca plays the young Marcel. Yves Robert directs.

My Mother's Castle (U). Sequel to *My Father's Glory* (above), with Marcel discovering the power of love. Opens July 26.

Naked Gun 2½ (12). Sequel to the spoof private-eye comedy, with Leslie Nielsen. Jokes & more jokes in the *MAD* magazine tradition—a surefire



Jodie MacDowell and Bruce Willis flee by air in *Hudson Hawk*. Chanticleer the rooster in *Rock-a-Doodle*. Philip Langridge as Captain Vere in E.N.O.'s *Billy Budd*.

hit, but gruelling for anyone beyond adolescence.

Noce Blanche (15). Vanessa Paradis was awarded a César for her role as an enigmatic student who falls for her psychology teacher (Bruno Kremer) in Jean-Claude Brisseau's bitter romance. Opens July 12.

Not Without My Daughter (12). When Sally Field's Iranian-born husband (Alfred Molina) decides to return to his roots on a visit to his homeland, Field is faced with the problem of escaping with their daughter & returning to America. Brian Gilbert directs.

Recollections of the Yellow House (18). Anarchic comedy from Portugal, winner of the Silver Lion at Venice, about a lusty middle-aged man's attempts to seduce his landlady's daughter. Joao Cesar Monteiro wrote, directed & stars. Opens Aug 9.

Robin Hood: Prince of Thieves. Kevin Costner plays the merry outlaw with a penchant for redistributing wealth, with Sean Connery as King Richard, Alan Rickman as the Sheriff of Nottingham & Mary Elizabeth Mastrantonio as Marian. Opens July 19.

Rock-a-Doodle (U). New animated adventure from Don Bluth, about a cockerel whose crowing makes the sun rise. When he is banished by an evil duke his animal friends unite to get him back. Opens Aug 2.

The Rocketeer (PG). Disney's \$130-million live-action spectacular concerns a rocket-propelled man (played by Bill Campbell) & his fight against Nazi spies in 1938 Los Angeles. Some adults may lament the easy sexism, but Joe Johnston's film is ideal action hokum for the kids this summer. With Jennifer Connelly & Timothy Dalton. Opens Aug 2.

Rosencrantz & Guildenstern Are Dead (PG). Tom Stoppard directs a screen version of his own play. With Richard Dreyfuss as The Player, & Gary Oldman & Tim Roth as Hamlet's two friends.

The Silence of the Lambs (18).

Truly terrifying suspense film, with Anthony Hopkins revelling in the role of psychopath "Hannibal the Cannibal". Jodie Foster is also on top form as the cop who needs his help to solve another grisly case. Jonathan Demme directs with studied menace.

Soapdish. Comedy about the off-screen lives of the cast & crew of a long-running American soap opera. With Whoopi Goldberg, Sally Field & Kevin Kline. Opens Aug 23.

State of Grace (18). Gritty realism is the keynote of Phil Joanou's New York gangster thriller in which Irish-American hoods join up with the Mafia. Undercover cop Sean Penn has to act fast to stop them. Also with Gary Oldman & Ed Harris.

Thelma & Louise (15). Ridley Scott directs Susan Sarandon & Geena Davis as two women, bored with their law-abiding lives, who decide to rob a grocer's shop. Opens July 12.

These Foolish Things (PG). Dirk Bogarde plays an ailing man, with Jane Birkin as his estranged daughter with whom he is finally reconciled. Bertrand Tavernier directs.

Too Hot to Handle (15). This Neil Simon-scripted comedy-drama concerns a handsome playboy (Alec Baldwin) & his passionate love for a sultry singer (Kim Basinger).

Where Angels Fear to Tread (PG). E. M. Forster's tragi-comedy about the misjudged marriage between a widow & an Italian 12 years her junior, & subsequent wrangles over custody of their baby when she dies, directed by Charles Sturridge. With Helen Mirren, Rupert Graves, Judy Davis & Helena Bonham-Carter.

Whore (18). Ken Russell directs Theresa Russell in an Americanised version of a one-woman play about the life of a prostitute. Sexually frank without being explicit. Opens July 19.

Young Soul Rebels (18). Intriguing movie concerning clashing black & white youth cults, set in London in 1977 (the year of punk), & tracing the origins of the capital's modern dance-club scene. Opens Aug 23.

OPERA

ENGLISH BACH FESTIVAL

Royal Opera House, Covent Garden, WC2 (071-240 1066).

Riccardo Primo. Handel's opera staged in period style by Tom Hawkes, with scenery & costumes by Terence Emery. Cast includes Marilyn Hill Smith, Della Jones, Paul Esswood, John Shirley-Quirk; Antonio de Almeida conducts. July 14.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161, cc 071-240 5258).

Don Giovanni. Jonathan Miller's production in Philip Prowse's austere sets opens the 1991/92 season. Steven Page sings the title role, with Jane Eaglen as Anna, Cathryn Pope as Elvira, Arwel Huw Morgan as Leporello. Aug 17, 19, 24, 29.

Werther. Arthur Davies sings the title role in Keith Warner's production, with Anne-Marie Owens as Charlotte. Yan Pascal Tortelier conducts. Aug 22, 31, Sept 4, 6, 12, 16, 19.

Billy Budd. David Atherton conducts Tim Albery's powerful production. Peter Coleman-Wright sings Billy, with Philip Langridge as Captain Vere. Aug 30, Sept 5, 7, 10, 13, 17, 20, 24, 26.

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, E Sussex (0273 541111).

La clemenza di Tito. New production by Nicholas Hytner of a Mozart opera not previously staged at Glyndebourne, with designs by David Fielding. Philip Langridge sings the title role, with Diana Montague as Sesto, Ashley Putnam as Vitellia. July 12, 15, 21, 27, 30, Aug 2, 6, 9, 12, 15.

The Magic Flute. Peter Sellars's production, which opens on the San Francisco freeway, sung in English. With Thomas Randle as Tamino, James Maddalena as Papageno, Ai-Lan Zhu as Pamina, Gwynne Howell as Sarastro. July 13, 16, 23, 29, Aug 1, 4, 7, 10, 13, 16, 18, 20, 22.

Idomeno. Keith Lewissings the title role with accomplishment & Sylvia McNair is a radiant & touching Ilia.

The oriental-style sets are beautifully lit & the chorus sings magnificently. July 14, 17, 20, 25.

Don Giovanni. Stephen Lawless revives Peter Hall's outstanding production, with Olaf Bär as Giovanni, Gregory Yurisch as Leporello, Yvonne Kenny as Anna. July 28, 31, Aug 3, 5, 8, 11, 14, 17, 19, 21, 23.

MUSIC THEATRE WORKS

Barbican Hall, EC2 (071-638 8891).

Don Giovanni. Transported to 1990s London, Giovanni becomes a lascivious city slicker & Leporello his cockney minder. Aug 20, 21.

The Marriage of Figaro. The Count is an English diplomat with designs on the au pair, who is engaged to the chauffeur. Aug 22, 23.

OPERA FACTORY

Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).

Così fan tutte. The London company revives David Freeman's production, which sets the action on a beach. Marie Angel & Marilyn Bennett sing the ladies, Nigel Robson & Geoffrey Doulton are their scheming fiancés. Mark Wigglesworth conducts. Aug 3, 6, 8, 10, 13, 15, 17, 21, 23.

Julia. The sister company from Zurich presents the British première of Rudolf Kelterborn's opera based on three versions of the *Romeo & Juliet* story, directed by David Freeman. Aug 20, 22.

On tour

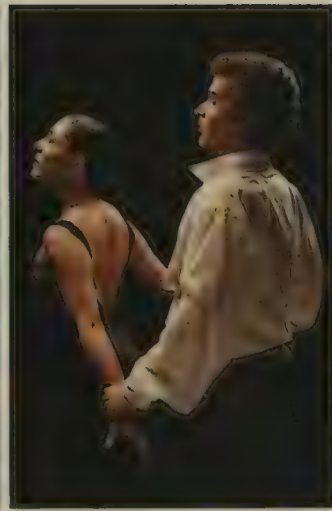
Così & Julia. Aug 27-31, *Playhouse, Oxford, (0865 798600)*. Sept 3-7, *Theatre Royal, Bath (0225 448844)*. Sept 10-14, *Theatre Royal, Newcastle (091-232 2061)*.

ROYAL OPERA

Covent Garden, WC2 (071-240 1066).

Le Cenerentola. Rossini's version of Cinderella, with Anne Sofie von Otter singing the title role, Raúl Gimenez as Don Ramiro, Jeffrey Black as Dandini. July 12, 15, 18, 23.

Orfeo ed Euridice. Alto Jochen Kupfersings Orfeo in Harry Kupfer's award-winning production, brought to London by the Berlin Komische Oper in 1989; Gillian



Jochen Kowalski in *Orfeo ed Euridice* for Royal Opera. Caribbean Carnival extravaganza at the Barbican. Ballet Nacional de España visit the Coliseum.

Webster is Euridice. Hartmut Haenchen conducts. July 13, 16, 20.

La fanciulla del West. Puccini's Wild West opera in Ken Adam's bold, cinematographic sets. Mark Ermler conducts Mara Zampieri as Minnie, Giuseppe Giacomini as Dick Johnson, Silvano Carroli/Justino Diaz as Jack Rance. July 17, 19, 22, 25, 27.

DANCE

Anglo American Youth Dance Theatre. Students from the London Contemporary Dance School & the North Carolina School for the Arts performing new work. July 28 (m). Purcell Room, South Bank Centre, SE1 (071-928 8800); July 30, The Place, Duke's Rd, WC1 (071-387 0031).

Ballet Nacional de España. London debut for a company formed in 1978. Now under the artistic direction of José Antonio, it comprises 65 dancers & an orchestra of 80 musicians with guitarists & singers. Repertory includes classical Spanish dance, flamenco, folk dances & commissioned ballets. July 16-27. London Coliseum, St Martin's Lane, WC2 (071-836 3161, cc 071-240 5258).

Birmingham Royal Ballet. Hobson's Choice, David Bintley's choreography, based on Harold Brighouse's play about a northern town at the turn of the 19th century. July 29, 30, Aug 9, 10 (m&e). La Fille mal gardée, Frederick Ashton's comic ballet, with designs by Osbert Lancaster. July 31, Aug 1, 2, 3 (m&e), 5. Triple bill: Paquita, Petipa's 19th-century Russian ballet, produced by Galina Samsova; Inscape, new work choreographed by Graham Lustig, to music by Peter McGowan; Jazz Calendar, Ashton's jazz-ballet with designs by Derek Jarman. Aug 6, 7, 8. Royal Opera House, Covent Garden, WC2 (071-240 1066/1911).

Caribbean Carnival Extravaganza. Carnival dancers dressed in extravagant costumes join forces with the Trinidad Steelband & Caribbean

Calypso Allstars Orchestra. Aug 6-11. Barbican Hall, EC2 (071-638 8891).

Dutch National Ballet. Final performances of Rudi van Dantzig's production of *Romeo & Juliet*, to Prokofiev's sublime score. Until July 13. London Coliseum.

English National Ballet. *Giselle*, choreography by Mary Skeeping, music by Adam. July 29-Aug 3. Triple bill: *Les Sylphides*, produced by Alicia Markova; *Swansong*, choreographed by Christopher Bruce; *Sheherazade*, designed by Bakst, choreography by Fokine. Aug 5-7. Programme of short ballets: *Our Waltzes*, London première with choreography by Vicente Nebrada; *Three Preludes*, based on three love poems set to music by Rachmaninov; *pas de deux* from *Don Quixote* *Sleeping Beauty*; Graduation Ball, choreography by Lichine, to music by Strauss, Aug 8-10. *Coppélia*, choreographed by Hynd after Petipa/Cecchetti, music by Delibes, Aug 12-17. Festival Hall, South Bank Centre, SE1 (071-928 8800).

Krishna Fantasia. Indian dance, song, music & poetry performed by dancers & musicians led by Surya Kumari. Aug 15-17. Purcell Room, South Bank Centre.

Royal Ballet School. English, national & character dances, *Les Sylphides*, *Les petits riens*, *Valse fantaisie*, & *Elite Syncopations*. July 20, 2pm. Royal Opera House.

MUSIC

ALBERT HALI
Kensington Gore, SW7 (071-823 9998). 97th season of Henry Wood Promenade Concerts. July 19-Sept 14, nightly (inc Sun) at 7.30 pm, unless otherwise stated:

BBC Symphony Orchestra, Chorus & Singers, London Philharmonic Choir. Andrew Davis conducts Elgar's oratorio *The Dream of Gerontius*. July 19.

Orchestra of the Royal Opera House. Bernard Haitink conducts Britten's Sea Interludes from *Peter*

Grimes, the world première of *Some Days* by Mark-Anthony Turnage, Elgar's Symphony No 1. July 21.

Taverner Choir, Consort & Players, New London Chamber Choir. under Andrew Parrott. Monteverdi's *Vespers of 1610*. July 22.

BBC Symphony Orchestra & Singers. Luciano Berio conducts his own *Coro*, based on folk texts & the writings of Pablo Neruda, & Concerto II for piano, *Echoing Curves*. July 23, 7pm.

BBC Philharmonic. Bernhard Klee conducts Mozart's Clarinet Concerto, with Sabine Meyer, & Bruckner's Symphony No 9. July 25. Edward Downes conducts Elgar's *In the South*, Holloway's Horn Concerto, with Barry Tuckwell, & Dvořák's Symphony No 8. July 26, 7pm.

Brandenburg Consort play Bach & Corelli, directed by Roy Goodman. July 26, 10pm.

London Sinfonietta. Lothar Zagrosek conducts Webern, Mahler/Schoenberg, Gruber, Höller, Mahler/de Leeuw, Schnittke. July 29.

BBC Symphony Orchestra. Mark Elder conducts Mozart's Piano Concerto No 9, with Stephen Hough, & Mahler's *Das Lied von der Erde*, with Linda Finnie & Garry Lakes. July 31.

BBC Symphony Orchestra, Chorus & Singers. Andrew Davis conducts Mendelssohn's oratorio *Elijah*. Aug 4.

London Classical Players, Schütz Choir of London. Roger Norrington conducts Mozart's Symphony No 38 (Prague) & Requiem. Aug 5.

Finnish Radio Symphony Orchestra. Jukka-Pekka Saraste conducts two concerts. Schumann, Lindberg, Sibelius, Mahler, Aug 9. Debussy, Rachmaninov. Sibelius. Aug 10.

London Mozart Players, BBC Singers. Jane Glover conducts Britten, Bach, Berkeley, Mozart. Aug 11. **Royal Liverpool Philharmonic Orchestra.** Libor Pešek conducts two concerts. Elgar's Cello Concerto, with Ralph Kirshbaum, & Suk's

Asrael Symphony. Aug 13. Dutilleux's *Mystère de l'instant*, Beethoven's Piano Concerto No 3, Tchaikovsky's Symphony No 6 (Pathétique). Aug 14, 7pm.

USSR Ministry of Culture Chamber Choir, under Valery Polyansky, sing Rachmaninov's All-Night Vigil (Vespers). Aug 14, 10pm. **BBC Symphony Orchestra & Chorus, USSR Ministry of Culture Chamber Choir.** Gennady Rozhdestvensky conducts Dvořák's dramatic cantata *The Spectre's Bride*. Aug 16.

Royal Scottish National Orchestra. Alexander Gibson conducts Mendelssohn's Piano Concerto No 1, with Moura Lympany, & Rachmaninov's Symphony No 2. Aug 17.

Philharmonia. Leonard Slatkin conducts Brahms's Piano Concerto No 1, with Emanuel Ax, & Mussorgsky's *Pictures at an Exhibition*. Aug 19, 8pm.

Gustav Mahler Jugendorchester. Claudio Abbado conducts the orchestra he founded in 1986 in Schumann's Cello Concerto, with Miklós Perényi, & Mahler's Symphony No 5. Aug 20.

BBC Philharmonic & Singers. Edward Downes conducts Prokofiev's opera *The Fiery Angel*, with Sergei Leiferkus as Ruprecht & Galina Gorchakova as Renata. Aug 22.

European Community Youth Orchestra. Vladimir Ashkenazy conducts Shostakovich's Symphony No 8, Debussy's *La mer*, Scriabin's *Poem of Ecstasy*. Aug 24.

Glyndebourne Festival Opera give a semi-staged performance of Mozart's opera *La clemenza di Tito*. Aug 25, 7pm.

Berlin Philharmonic Orchestra. Claudio Abbado conducts Brahms's Piano Concerto No 2, with Alfred Brendel, Mahler's Symphony No 4, with Cheryl Studer. Aug 26, 8pm.

London Philharmonic. Franz Welser-Möst conducts Beethoven's overture *Egmont*, Berg's Seven Early Songs, with Felicity Lott, Bruckner's Symphony No 7. Aug 27.

JAGUAR SUNGLASSES OFFER



Ferdinand Menrad of Munich have been making exclusive spectacle frames for Jaguar Cars Ltd since 1984. The frames are designed in the same spirit as the cars: with an emphasis on elegance and perfect finishing, and the use of first class materials. The company has now introduced a new range of sunglasses, and invites readers to treat themselves to a pair at less than half the recommended retail price. The Jaguar sunglasses are made from a special plastic material which enables the frames to be unusually thin and lightweight. The wood-style filigree work above the bridge reflects the veneer that is a hallmark of every Jaguar car. The remainder of the frame is in fashionable blond tortoiseshell.

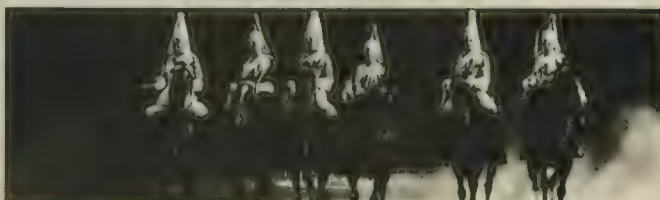
The Jaguar lenses are ophthalmic grade one, providing exceptional clarity. They are scratch, crack and shatter-resistant, making them ideal for sports—ski-ing included. The sunglasses are also heat-resistant and have 100 percent UVB absorption. They have graduated tinting, with the lower part of the lens tinted lighter than the upper section.

The Jaguar sunglasses are offered at the special price of £35.99 per pair, including VAT, post and packing (instead of the recommended retail price of £75.00). They may be ordered by post from "The Jaguar Collection", Jaguar Cars, Browns Lane, Coventry CV5 9DR. Alternatively, orders may be made by credit card (Visa/Access) by telephoning 0800 800476. This offer remains open until December 31, 1991, but supplies are limited. Please allow up to 28 days for delivery. If you are not entirely satisfied, the sunglasses may be returned to the Jaguar Collection in the condition in which they were received, within seven days of receipt, and money will be refunded in full.

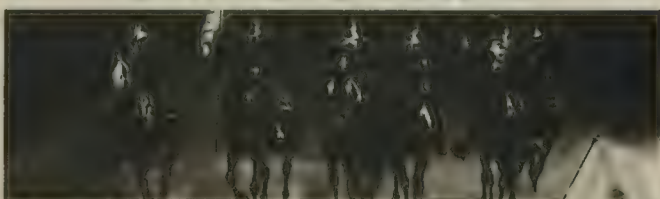
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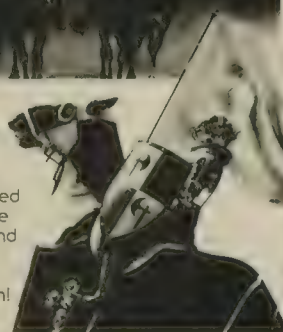
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Colin Davis conducts two concerts at the Queen Elizabeth Hall. Moura Lympany plays a prom on the eve of her 75th birthday. Edward Downes conducts two

London Philharmonic & Choir. Klaus Tennstedt conducts Beethoven's Symphony No 9 (Choral). Aug 31.

ARTSTHEATRE
Great Newport St, WC2 (071-8363334).
Platform 1: Contemporary music—post-modernist, cross-over, jazz, minimalist, surreal—performed by young musicians:

Smith Quartet & keyboard players Graham Fitkin & Shelagh Sutherland. *White Man Sleeps* by Kevin Volans, *Slow* by Graham Fitkin, *Diffrerent Trains* by Steve Reich. July 11, 8pm.

Rolf Hind, piano. Works by Sorenson, Finissy, Ruders, Powers, Ligeti. July 12, 8pm.

Oystein Birkeland, cello, **Joanna MacGregor**, piano. The Norwegian cellist is accompanied by one of the festival founders in works by Takemitsu, Osborne, Shostakovich, Lutoslawski, Ellington & Schnittke. July 14, 2.30pm.

Piano Circus. Six performers on electric pianos play specially commissioned works by Graham Fitkin & Steve Reich's *Six Pianos*, which the group was created to perform. July 14, 8pm.

BARBICAN HALL.
EC2 (071-638 8891).

London Symphony Orchestra. Valery Gergiev conducts a Russian programme, including Prokofiev's Violin Concerto No 1, with Maxim Vengerov, winner of the 1990 City of London Carl Flesch International Violin Competition. July 17, 7.45pm.

London Mozart Players. Ian Watson conducts Handel, Albinoni, Pachelbel, Haydn, Vivaldi. July 25, 7.45pm.

Royal Philharmonic Orchestra. Nicholas Cleobury conducts Mendelssohn, Handel, Grieg, Beethoven. July 26, 7.45pm.

Tchaikovsky Gala Night. Fraser Goulding conducts the London Concert Orchestra & the Band of the Welsh Guards in favourite works by Tchaikovsky. Aug 25, 7.30pm.

Vivaldi Anniversary Concerts. Guildhall String Ensemble, directed from the violin by Robert Salter, play two programmes. Aug 27, 28, 7.45pm.
Mozart Festival Orchestra. Popular works by Mozart, including Symphonies Nos 35, 39, 40, 41, concertos for piano, clarinet, horn, flute & harp, overtures & arias from the operas, performed by the orchestra & soloists wearing the costumes of the composer's period, conducted from the piano by Ian Watson. Aug 29-31, 7.45pm; Sept 1, 7.30pm.

CRYSTAL PALACE BOWL
SE19. Box office: Churchill Theatre, Bromley, Kent BR1 1HA (081-313 0527, cc 071-379 4444).

Royal Philharmonic Pops at the Palace. Lakeside concerts with room for 18,000 people seated either in deckchairs or on the grass:

Classical spectacular, with choir & military bands, includes excerpts from operas by Rossini, Verdi, Bizet, Puccini, & other popular works. July 27, 28, 7.30pm.

Opera at the Palace: arias & choruses by Puccini, Verdi, Bizet, Borodin, Gounod, Rossini, Wagner. Aug 11, 6.30pm.

FESTIVAL HALL
South Bank Centre, SE1 (071-928 8800).

Die Entführung aus dem Serail. Concert performance of Mozart's opera by the English Baroque Soloists & Monteverdi Choir, conducted by John Eliot Gardiner, with Luba Orgonasova as Constanze, Stanford Olsen as Belmonte. Aug 29, 7.30pm.

Orchestra of the 18th Century, Orchestra of the Age of Enlightenment, under Frans Brüggen, play works by Mozart, including Symphonies Nos 34 & 40, & arias from *Lenozze di Figaro* sung by Arleen Auger. Sept 8, 7.30pm.

HYDE PARK
W2 (Hospitality line: 071-935 1173).

Pavarotti in the Park. Luciano Pavarotti gives an open-air concert to celebrate the 30th anniversary of his operatic debut. Buy a hospitality package for £145 to £350 or sit on the

grass free. Programme includes 20 arias, accompanied by the Philharmonia & Chorus. July 30, 7pm.

QUEEN ELIZABETH HALL
South Bank Centre, SE1 (071-928 8800).

Arthur Bliss Centenary Celebration. Ian Brown conducts the Nash Ensemble, London Voices, Joan Rodgers, soprano, Jean Rigby, mezzo-soprano, Adrian Thompson, tenor, David Wilson-Johnson, baritone, in works by Bliss, Bax, & a concert performance of Holst's one-act opera *Savitri*. July 11, 7.45pm.

London Welsh Chorale. Kenneth Bowen conducts Rossini's *Petite Messe Solennelle*, with Eiddwen Harrihy, soprano, Hilary Summers, contralto, Gareth Roberts, tenor, Neal Davies, bass. July 12, 7.45pm.

Chamber Orchestra of Europe. Colin Davis conducts two concerts. Reger's Ballet Suite, Berlioz's *Les nuits d'été*, with Edith Wiens, soprano, Beethoven's Symphony No 2, July 15; Stravinsky's *Dances Concertantes*, Mozart's Clarinet Concerto, with Richard Hosford, Haydn's Symphony No 99, July 17, 7.45pm.

Quartet Plus. Endellion String Quartet give five recitals of works by Haydn, Liszt, Dvořák, Mozart, Barber, Schubert, Beethoven & Brahms, with Artur Pizarro & David Syrus, piano, Robert Tear, tenor, Emma Johnson, clarinet, Atar Adad & Norbert Brainin, viola. Martin Lovett, cello. July 22, 23, 24, 27, 7.45pm; July 28, 3pm.

Mozart Now. A series of concerts by the Orchestra of the Age of Enlightenment, Hausmusik, London Fortepiano Trio, the English Concert, the Orchestra of the 18th Century, St James's Baroque Players, plus soloists, incorporating orchestral, vocal & chamber music, with certain programmes devoted to the years 1784-86. Aug 24-Sept 7.

The 1791 Weekend. An exploration of Mozart's last year, with the London Classical Players & Roger Norrington, including talks, a discussion & six concerts. Aug 31-Sept 1.

FESTIVALS

ARUNDEL FESTIVAL

Opens with a firework concert in the grounds of Amberley Castle. Oxford Stage Company give *The Tempest* in the open-air theatre at Arundel Castle. Church concert by Marisa Robles Harp Ensemble, organ recital by Gillian Weir, piano recital by Artur Pizarro & an evening with Donald Swann. Also story-telling session & puppet-making workshops. Aug 21-Sept 1. *Box office: Mary Gate, Arundel, W Sussex BN18 9AT (0903 883474).*

BUXTON INTERNATIONAL FESTIVAL
Features Mozart operas for the first time with productions of *The Abduction from the Seraglio* & a double bill comprising *Il sogno di Scipione* & *The Impresario*. Distinguished singers appearing in concert include soprano Renata Scott, baritone Dimitri Kharitonov, mezzo-sopranos Sarah Walker & Brigitte Fassbaender. John Lill plays Prokofiev's piano sonatas. Also Judith Weir's children's opera *The Black Spider*. July 20-Aug 11. *Box office: 1 Crescent View, Hall Bank, Buxton, Derby SK17 6EN (0298 70395).*

CAMBRIDGE FESTIVAL

A celebration of the genius of Shakespeare & his influence on composers, poets & artists of all nationalities. Cambridge Theatre Company perform *Twelfth Night*. The Britten Singers perform solo & choral settings of Shakespeare by Barber, Britten, Delius, Grieg, Poulenc & Sibelius. The Fitzwilliam Museum mounts an exhibition, Shakespeare & his Contemporaries, from its own collection of 16th- and 17th-century portrait engravings. The opening weekend includes a ball & banquet, carnival parade & fair, an Elizabethan feast, fireworks, celebrity cricket match & flower festival. July 13-28. *Box office: Corn Exchange, Wheeler St, Cambridge CB3 2QB (0223 357851).*

CHELTEMHAM MUSIC FESTIVAL

Morning recitals in the Pittville Pump Room by York Piano Trio, Coull String Quartet, a Mozart cycle by the



proms, including Prokofiev's *The Fiery Angel*. *Twelve-handed Piano Circus* at the Arts Theatre and Cheltenham Festival. *Ballet du Nord* also at Cheltenham.

Franz Schubert Quartet, & Piano Circus, six musicians on electric pianos. Prokofiev's *Romeo & Juliet* by Northern Ballet Theatre & two programmes of short ballets by Ballet du Nord. Concerts by the BBC Philharmonic & the Royal Philharmonic Orchestra, both conducted by composer-in-residence Peter Maxwell Davies. Premières of works by Maxwell Davies, Nyman, Bennett, Goehr & Birtwistle. Until July 21. *Box office: Town Hall, Imperial Sq, Cheltenham, Glos GL50 1QA (0242 523690)*.

CHESTER SUMMER MUSIC FESTIVAL Marks the Mozart bicentenary with concerts by the Nash Ensemble & City of London Sinfonia. Bournemouth Symphony Orchestra perform American music under Andrew Litton, & Mahler, Strauss & Mozart under Richard Hickox. Also Larry Adler, Blue Magnolias, & the Piccadilly Dance Orchestra. July 21-27. *Box office: Gateway Theatre, Hamilton Place, Chester CH1 2BH (0244 340392)*.

CITY OF LONDON FESTIVAL Concerts in St Paul's & Southwark Cathedrals, Guildhall & City livery halls & churches. London Symphony Orchestra Pops Season at the Barbican; Endymion Ensemble explore Mozart's chamber music in a lunchtime series; Piet Kee & Peter Hurford give early-evening organ recitals. Also poetry readings & free lunchtime jazz in Guildhall Yard. Closes with Mahler's Resurrection Symphony performed by the Philharmonia in St Paul's Cathedral. Until July 24. *Box office: St Paul's Churchyard, London EC4M 8BU (071-2484260)*.

EDINBURGH INTERNATIONAL FESTIVAL Opera, dance & drama from all over the world. From Moscow the Bolshoi Opera bring *Eugene Onegin* & *Christmas Eve*; from Leningrad the Kirov Opera bring *Khovanshchina* & *The Marriage*, as part of a Mussorgsky festival. The National Theatre of Martin, Czechoslovakia, bring Brecht & Marivaux; the Open Theatre of Belgrade bring Anouilh; the National Theatre of Craiova, Rumania, bring a compila-

tion of Jarry & Shakespeare. The National Ballet of Cuba present *Don Quixote* & a triple bill; the ballet of the Deutsche Oper, Berlin, present *Giselle* & Béjart's *Ring round the Ring*. At the Usher Hall, Temirkanov conducts the Leningrad Philharmonic; Mackerras conducts the Czech Philharmonic. Recitals by sopranos Margaret Price, Felicity Lott & Jessye Norman, by baritone Thomas Allen, pianist Peter Donohoe, violinists Nigel Kennedy & Igor Oistrakh, cellist Steven Isserlis & organist Petr Eben. Plus a host of other events. Aug 10-Sept 1. *Box office: 21 Market St, Edinburgh EH1 1BW (031-225 5756)*.

HARROGATE INTERNATIONAL FESTIVAL Opens with Mozart's Mass in C Minor, performed by Christ Church Cathedral Choir & the Northern Sinfonia. Endellion String Quartet & Malcolm Arnold are both in residence. Arnold's Clarinet Concerto will be performed by Emma Johnson & the English Sinfonia, & the British première of his *Fantasy for Recorder* by Michela Petri & the Guildhall String Ensemble. Also a new production by Stephen Medcalf of Britten's opera *The Turn of the Screw*, & piano recitals by Artur Pizarro & Piotr Anderszewski. July 26-Aug 8. *Box office: Royal Baths, Harrogate, N Yorks HG1 2RR (0423 565757)*.

HEREFORD THREE CHOIRS FESTIVAL Choral works include Beethoven's Missa Solemnis, Mozart's Mass in C Minor, Poulenc's *Gloria*, Berlioz's *Te Deum* & John Joubert's *Herefordshire Canticles*. Orchestra da Camera play Mozart; recitals by Domus Piano Quartet, Amaryllis Consort, pianist Margaret Fingerhut, organist Ian Tracey & percussionist Evelyn Glenzie. Aug 18-23. *Box office: Music School, 31 Castle St, Hereford HR1 2NN (0432 263101)*.

KING'S LYNN FESTIVAL Features American artists, music & events, & explores links between Europe & the Americas in a series entitled *Old Worlds/New Worlds*. The Jiving Lindy Hoppers present auth-

entic Harlem dance; Robert La Fosse, Darci Kistler & other members of the New York City Ballet bring a programme of American choreographers, including Balanchine & Robbins. Also a series of new films from the Americas. Other featured artists are the Austrian violinist Ernst Kovacic & the French viola player Gérard Caussée. Also new circus, with performances, workshops & exhibitions. July 20-Aug 3. *Box office: 27 King St, King's Lynn, Norfolk PE30 1HA (0553 773578)*.

LAKE DISTRICT SUMMER MUSIC Based in Ambleside, with concerts nightly throughout the Lake District. Chilingirian String Quartet, Endellion Quartet, the Prometheus Ensemble & the Scottish Chamber Orchestra all include Mozart in their programmes. Morning recitals by cellist Philip de Groote & violinist Sylvia Rosenberg. Aug 3-17. *Box office: Museum Building, 97 Grosvenor St, Manchester M1 7HF (061-2744149)*.

EXHIBITIONS

AGNEW'S *43 Old Bond St, W1 (071-629 6176)*. **Ambroise Vollard**. Prints published by the Paris art dealer who "discovered" Cézanne & gave their first shows to Matisse, Picasso & Mirò. Until July 26. Mon-Fri 9.30am-5.30pm, Thurs until 6.30pm.

BANKSIDE GALLERY *48 Hopton St, SE1 (071-928 7521)*. **Royal Watercolour Society Open Exhibition**. Contemporary paintings. Aug 9-Sept 8. Tues 10am-8pm, Wed-Sat 10am-5pm, Sun 1-5pm. £1.50, concessions 75p.

BARBICAN ART GALLERY *Barbican Centre, EC2 (071-638 4141)*. **Beyond Japan: a photo theatre**. Videos, graphics, posters & photographs by key figures in Japanese photography. July 11-Sept 22. Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun & Aug 26 noon-6.45pm. £4, concessions & everybody Thurs after 5pm £2.

Concourse gallery: **The Subjective City**. Fifteen contemporary artists show their views of city life. Until July 29. Mon-Sat 9am-11pm, Sun & Aug 26 noon-11pm.

BRADFORD INDUSTRIAL MUSEUM *Moorside Mills, Ecclehill, Bradford, W Yorks (0274 631756)*.

Edna Lumb. Retrospective show chronicling changes in the industrial scene by the artist who painted London's markets & bridges for the *ILN*. Until July 21. Tues-Sun 10am-5pm.

BRITISH LIBRARY *British Museum, Great Russell St, WC1 (071-323 7111)*.

Mozart: Prodigy of Nature. Major 200th anniversary exhibition includes manuscripts, the composer's thematic catalogue & his marriage contract. Aug 30-Jan 12, 1992.

Indian Miniatures. Items from the India Office Library, many on public display for the first time. Until Sept 15. Mon-Sat 10am-5pm, Sun 2.30-6pm.

BRITISH MUSEUM *Great Russell St, WC1 (071-636 1555)*.

Chinese Pottery & Porcelain. Some 200 pieces from prehistory to the present. Until Aug 18.

Japanese Art: Masterpieces in the British Museum. Second selection is devoted to recent acquisitions & 20th-century works. Until Aug 4.


Drawings by Guercino from British Collections. More than 200 works celebrate the 400th anniversary of their artist's birth. Until Aug 18.

Egypt in Africa & Early Mesopotamia. New galleries open July 19. Mon-Sat 10am-5pm, Sun 2.30-6pm.


COURTAULD INSTITUTE GALLERIES *Somerset House, Strand, WC2 (071-873 2526)*.

French Drawings. Works by Watteau, Fragonard, Delacroix & others, the majority from Sir Robert de Witt's bequest to the Courtauld. Until Oct 6. Mon-Sat 10am-6pm, Tues until 8pm, Sun 2-6pm. £2.50, concessions £1.

FESTIVAL HALL *South Bank Centre, SE1 (071-928 0906)*. **The Shock of the Old**. Traditional African textiles & tribal fabrics recog-



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Justin Mortimer's winning painting at the National Portrait Gallery. Beyond

nised as influences on such artists as Matisse & Klee & on designers like Gigli & Miyake. Until July 28.

South Bank photo show. Prize-winning photographs on the theme of "contact". Until July 28. Daily 10am-10pm.

Riverside walkways:
Ju Ming. Large sculptures of Chinese shadow-boxers. Aug 13-Sept 7.

FROST & REED
16 Old Bond St, W1 (071-629 2457).

Anders Gisson. People, landscapes, flower paintings & still-lives by an American artist. Until July 19. Mon-Fri 9.30am-5.30pm.

GEFFRYE MUSEUM
Kingsland Rd, E2 (071-739 9893).

Dynamic Design. Touring exhibition from Stoke-on-Trent showing the British pottery industry throughout the last 50 years. Until Sept 29. Tues-Sat 10am-5pm, Sun & Aug 26 2-5pm.

GIMPEL FILS
30 Davies St, W1 (071-493 2488).

Niki de Saint Phalle. First show of bronzes by this internationally renowned artist. Until Sept 7. Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. Closed Aug 26.

HAYWARD GALLERY
South Bank Centre, SE1 (071-928 3144).

Richard Long: Walking in Circles. The 1989 Turner Prize-winner's work is a fascinating blend of large circular or linear sculptures, using turf, jagged slate or rocks, photographs & graphic "poems" suggested by Long's walks. Until Aug 11. Daily 10am-6pm, Tues, Wed until 8pm. £4, concessions & everybody Mon £2.50

HEIM GALLERY
59 Jermyn St, SW1 (071-493 0688).

From Gainsborough to Constable. British landscape painting 1780-1800 by artists whose work influenced that of John Constable. July 24-Aug 7. Mon-Fri 10am-6pm.

INSTITUTE OF CONTEMPORARY ARTS
The Mall, SW1 (071-930 3647).

BT New Contemporaries 1990/91. A selection from 1,200 entries submitted by Britain's art students & recent graduates spans video & photography, painting, sculpture & installations. July 23-Aug 18. Mon-Sat noon-10pm, Sun noon-8pm. Non-members £1.50, 50p after 9pm.

MALL GALLERIES
The Mall, SW1 (071-930 6844).

Society of Wildlife Artists. Show of paintings & sculpture. Aug 2-11. Daily 10am-5pm. £2, concessions £1.

ROY MILES GALLERY
29 Bruton St, W1 (071-495 4747).

Russian Summer Show. More than 200 oil paintings including landscapes, portraits & religious works. Until July 20. Mon-Fri 10am-6pm, Sat 10am-1pm.

MUSEUM OF GARDEN HISTORY
St Mary-at-Lambeth, next Lambeth Palace, SE1 (071-261 1891).

The Maze. A look at the development of this garden feature, currently enjoying a resurgence in popularity. July 16-30. Mon-Fri 11am-3pm, Sun 10.30am-5pm.

MUSEUM OF LONDON
London Wall, EC2 (071-600 3699).

Images of the London Blitz. Photographs by Bill Brandt, Bert Hardy & others. Until Sept 8.

The Simms Car: motoring beginnings. The work of Frederick Simms (1863-1944), "father of the British motor industry". Until Sept 23. Tues-Sat 10am-6pm, Sun 2-6pm. Open Aug 26.

MUSEUM OF THE MOVING IMAGE
South Bank, SE1 (071-928 3535).

Behind the Sofa. Daleks, Cybermen & all BBC Television's *Dr Who* favourites. Until winter. Daily 10am-6pm. £4.95, students £4.20, OAPs & children £3.50.

MUSEUM OF THE ORDER OF ST JOHN
St John's Gate, EC1 (071-253 6644).

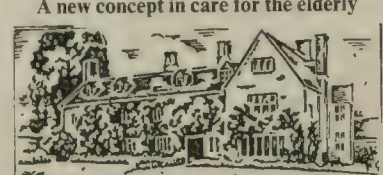
A Look Back at London. Paintings by Cyril Mann (1911-80) who focused on the wartime devastation around Smithfield & the City. July 15-31. Mon-Fri 10am-5pm, Sat 10am-4pm.

NATIONAL GALLERY
Trafalgar Sq, WC2 (071-839 3321).

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Japan at the Barbican. A major Constable show at the Tate. The Subjective City at the Barbican's concourse gallery. Croquet championship at Hurlingham.

by the 16th-century Italian artist. Until July 31.

Sainsbury Wing:

Early Renaissance paintings from Italy, the Netherlands & Germany. The new gallery's permanent collection. Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (081-858 4422).

Henry VIII at Greenwich. Tudor treasures marking the two-thirds of his life that the king spent at the now demolished Palace of Placentia. Until Aug 31. Mon-Sat 10am-6pm, Sun noon-6pm. £3.25, concessions £2.25. NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

BP Portrait Award 1991. The prize-winners in this annual competition. Until Sept 1.

The Pursuit of Perfection: the photographs of Dorothy Wilding. Portraits of stage stars & royalty, writers & singers between 1915 & the 1950s. Until Sept 29.

Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

NATURAL HISTORY MUSEUM

Cromwell Rd, SW7 (071-938 9123).

Bryan Kneale Drawings. Artwork for the current dinosaur postage stamps & other work by Kneale including a life-sized drawing of a polar bear. Until Aug 31. Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, concessions £2, children £1.75.

NEW GRAFTON GALLERY

49 Church Rd, Barnes, SW13 (081-748 8850).

Artists of Today & Tomorrow. Selections of paintings by contemporary artists including Fred Cuming, Elisabeth Frink, Reg Gammon & Carel Weight. Part 1, July 11-27; Part 2, Aug 1-Sept 14. Tues-Sat 10am-5.30pm.

2. Mon-Fri 9am-6pm, Sat 10am-4pm. Closed Aug 26.

PICCADILLY GALLERY

16 Cork St, W1 (071-629 2875).

Augustus John OM, RA. Paintings, drawings & etchings by one of England's most celebrated 20th-century artists. Until July 27. Mon-Fri 10am-5.30pm, Sat 10am-2.30pm.

THE QUEEN'S GALLERY

Buckingham Palace Rd, SW1 (071-930 2331).

Carlton House—Past Glories of George IV's Palace. Paintings by English & Dutch masters, French furniture, weapons from the Far East. Until 1992. Tues-Sat 10.30am-5pm, Sun 2-5pm. £2, concessions £1.50 & £1. Open Aug 26.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

223rd Summer Exhibition. The largest open submission show of the year. Until Aug 18. £3.60, concessions £2.40.

The Fauve Landscape: Matisse, Derain, Braque & their circle 1904-08. The first exhibition in the bright, new Sackler Galleries: 75 paintings by these avant-garde artists whose work forms a bridge between post-Impressionism & Cubism. Until Sept 1. £4.50, concessions £3.

Daily 10am-6pm.

ROYAL COLLEGE OF ART

Kensington Gore, SW7 (information 071-636 4481).

Portraits of Musicians. Paintings by Honor Earl on sale in aid of the Musicians Benevolent Fund. July 20-Aug 3. Daily 6-9pm. £2, holders of Proms season tickets free.

SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8000).

Michael Faraday & the Modern World. The bicentenary of the father of electricity. Until Dec.

Making the Difference. The museum has constructed for the first time Charles Babbage's Difference Engine No 2, the 19th-century forerunner of computers. Until Dec 31.

Flight Lab. New permanent exhibition, with hands-on features, to inspire

exploration of the Aeronautics Gallery. From July 16.

Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, OAPs £2, students, children & unemployed £1.75.

TATE GALLERY

Millbank, SW1 (071-821 1313).

John Constable, 1776-1837. This major survey includes some lesser-known landscapes & drawings. Until Sept 15. £5, concessions £2.50; advance booking with guaranteed times, £6 & £3 (071-793 0900). Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8349).

Lee Friedlander. Documentary photographs of people & places. Until Aug 25.

Karl Friedrich Schinkel: a universal man. Furniture, sculpture, silver, paintings & designs by one of the great classical architects of the 19th century. July 31-Oct 27.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p.

WATERMAN FINE ART

74a Jermyn St, SW1 (071-839 5203).

Summer Exhibition. Works by more than 20 contemporary British artists at prices from £500 to £5,000. Until Aug 9. Mon-Fri 9am-6pm, Sat 10am-4pm.

YOUNG ARTISTS' GALLERY

144 Royal College St, Camden Town, NW1 (071-267 9661).

Diana Leadbetter. Watercolour landscapes & cookery illustrations. Until Aug 9. Mon-Fri 10am-5.30pm.

SPORT

AMERICAN FOOTBALL

Buffalo Bills v Philadelphia Eagles. July 28. Wembley Stadium, Middx.

ATHLETICS

Pargel Force Games. July 12. Crystal Palace, SE19.

World Student Games. July 14-25. Sheffield, S Yorks.

Panasonic AAA/WAAA Championships. July 26, 27. Birmingham.

IAAF World Championships. Aug 24-Sept 1. Tokyo, Japan.

CRICKET

Benson & Hedges Cup final. July 13. Lord's, NW8.

England v West Indies: 4th Cornhill Test, July 25-29, Edgbaston, Birmingham; 5th Cornhill Test, Aug 8-12, The Foster's Oval, SE11.

England v Sri Lanka: Cornhill Test. Aug 22-24, 26, 27. Lord's.

CROQUET

Open Championship. July 21-28. Hurlingham Club, SW6.

EQUESTRIANISM

Silk Cut Showjumping Derby meeting. Aug 1-4. Hickstead, nr Hayward's Heath, W Sussex.

British Open Horse Trials. Aug 10, 11. Gatcombe Park, nr Stroud, Glos.

Lexus National Carriage Driving Championships. Aug 24-26. Windsor, Berks.

GOLF

Bell's Scottish Open. July 10-13. Gleneagles, Tayside.

120th Open Championship. July 18-21. Royal Birkdale, Lancs.

Weetabix Women's British Open. Aug 1-4. Woburn, Beds.

NM English Open. Aug 15-18. The Belfry, Sutton Coldfield, W Midlands.

GA European Open. Aug 29-Sept 1. Walton Heath, Surrey.

HORSE RACING

Diamond Stakes. July 27. Ascot, Berks.

"Glorious Goodwood" meeting. July 30-Aug 3. Goodwood, W Sussex.

Ebor meeting. Aug 20-22. York.

MOTOR RACING

British Grand Prix. July 14. Silverstone, Northants.

POLO

British Open Championship (Cowdray Park Gold Cup). July 21. Cowdray Park, nr Midhurst, W Sussex.

Cartier International. July 28. Guards' Polo Club, Windsor, Berks.

ROWING

National Championships. July 19-21. Holme Pierrepont, Nottingham.

World Championships. Aug 18-25. Vienna, Austria.



The Queen Mother's 91st birthday salute in Hyde Park, August 5.

TENNIS

Federation Cup (ladies' team championship). July 21-28. Nottingham.

YACHTING

Champagne Mumm Admiral's Cup. July 29-Aug 16 (Fastnet Race, Aug 10). *Cowes, Isle of Wight.*

Land-Rover Cowes Week. Aug 3-11. *Cowes.*

OTHER EVENTS

The Art of the Maze. Lecture by Adrian Fisher on this popular form of garden design. July 23, 7pm. *Museum of Garden History, St Mary-at-Lambeth, SE1 (071-261 1891).* £3.

Beachcomber. Richard Ingrams, John Wells & friends read highlights from the humorous writings of J. B. Morton. July 24, 6pm. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).* £2.50.

Birthday Salute. The Army celebrates the Queen Mother's 91st birthday in deafening style with traditional gun salutes. Aug 5, noon, *Hyde Park (opposite Dorchester Hotel), W1; 1pm, Tower Wharf, EC3.*

Celebrities. Theatre personalities talk about their careers & answer questions. July 26, T. P. McKenna; Aug 2, Prunella Scales & Timothy West; Aug 9, Saeed Jaffrey; Aug 16, Robin Bailey; Aug 23, Antony Sher; Aug 30, Eleanor Bron; 3.30pm. *Terrace Café, National Theatre, South Bank, SE1 (071-928 2252).* £5.50 includes cream tea.

Constable lectures. Talks in connection with the current exhibition on John Constable. July 19, 26, Aug 2, 9, 16, 23, 30, 1pm. *Auditorium, Tate Gallery, Millbank, SW1 (071-821 1313).*

Cutty Sark Tall Ships' Race. The elegant vessels gather for a few days before the Duke of York declares the race started on July 14, 10am. July 11-14. *Milford Haven, Dyfed.*

Doggett's Coat & Badge. Single-scuttlers row a 4½-mile course in an attempt to win the coveted scarlet & silver jacket. July 18, 6.15pm. *London Bridge, EC3 to Cadogan Pier, SW3.*

Family shows. Pom-Pom Puppets with *The Space Bird* (for four- to six-year-olds), 11.30am, & *An African Fable* (five- to eight-year-olds), 2pm; Aug 6-17. Globe Players present *Rumpelstiltskin* (for all ages), Aug 20-31, 11.30am & 2.30pm. *Theatre Museum, Russell St, W1C2 (071-836 7891).* £2.50, children £1.50, includes entrance to museum. Tues-Sun.

International Flower Show. More than 22 acres of gardens & marquees beside Henry VIII's royal palace. July 11-14. Thurs-Sat 10am-7.30pm, Sun 10am-6.30pm. *Hampton Court Palace, East Molesey, Surrey. £10, OAPs £7.50, children £5; holders of rail tickets to Hampton Court station £8, £6 & £4; car park £5.*

London International Festival of Street Entertainers. Open-air performers of all types. July 20, 21, 11am-10pm. *West Soho & Golden Square, W1.*

The Man Who Lit up the World. Masquerade play about the artists who create the fantastical masks used in the dazzling carnivals of Trinidad & Notting Hill. Aug 7, 9, 11, 12, 14, 16, 18, 7.45pm. *Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).* £6.50-£12.50.

Movies Under the Stars. Errol Flynn swashbuckles through the 1938 film *The Adventures of Robin Hood*, shown on a giant screen by the lake. Aug 31, 8.30pm (gates open 5.30pm). *Crystal Palace Bowl, SE19 (box office 081-313 0527).* £5 on grass, £7 in deck-chairs, concessions £3 & £5.

Royal Tournament. Pageantry & feats of daring by the armed forces. General Norman Schwarzkopf & Sir Peter de la Billière attend on July 25. Until July 27, Mon-Sat 2.30pm (except July 23) & 7.30pm. *Earls Court, SW5 (071-373 8141).* £6.50-£20, concessions half-price Mon & matinees Tues-Sat.

Summer in the City. Festival for children opens with RSC Funday on Aug 4: clowning, face-painting, mazes, games & fun trail. Aug 4-10, 11am-4.30pm. *Barbican Centre, EC2.* Details: 071-638 4141, ext 218/365.

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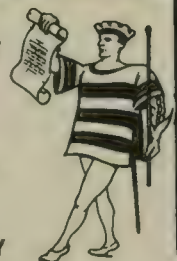
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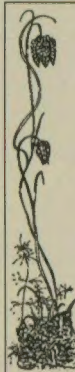
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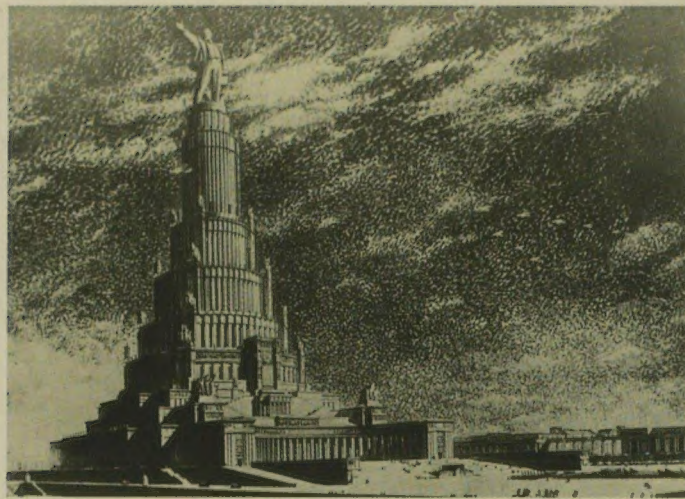
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BOOK LIST

A selection of current titles which are, or deserve to be, on the bestseller list

HARDBACK NON-FICTION

Memoirs

by Kingsley Amis
Hutchinson, £16.99

Dull will he be of spirit who does not get a good belly laugh from some of Kingsley Amis's stories. Insensitive, too, if he does not squirm a bit at some of the others. No holds are barred and few friends or acquaintances have been spared in these reminiscences seen, as it were, through the bottom of a nearly empty glass, but sharply.

The Oxford Book of Essays

Chosen & edited by John Gross
Oxford University Press, £17.95

Essays should be short. They can then be described as reader-friendly, and suitable for compilation in Oxford Books. Beyond that, these "loose sallies of the mind", as Johnson defined them, have little in common. There is a world of difference between Owen Felltham's *How the Distempers of these Times should affect wise Men* and Reyner Banham's *The Crisp at the Crossroads*, but each happily finds a place here, among more than 100 others.

Wisden 1991

Edited by Graeme Wright
John Wilson, £20 (soft cover £16.75)
The overall content of this edition has, for English readers, a more upbeat tone than might have been expected, recording the results of a wonderful summer of run-scoring in which a record number of first-class centuries were scored. Only the editor's notes, hard-hitting as usual, put the boot in by referring to the subsequent débâcle in Australia, whose grim details will not be reported until next year.

Toujours Provence

by Peter Mayle
Hamish Hamilton, £13.99
Peter Mayle has now been much more than a year in Provence, and though his French may lack precision the locals have switched from *vous* to *tu*. This is another happy draught of life, as he describes it, through rosé-tinted spectacles.

HARDBACK FICTION

Immortality at Any Price

by William Cooper
Sinclair-Stevenson, £13.95

The modern literary world, its pretensions, jealousies, deceits and hard-won connections with politics and academe, is the theme of this very funny novel in which the hero, author of a much-admired biography, is subjected to mounting pressure to write the lives of three ghastly contemporary writers.

A Solitary Grief

by Bernice Rubens
Sinclair-Stevenson, £13.95

A tough, uncompromising but compelling novel on the themes of grief, guilt and despair. The hero is a psychiatrist who takes flowers from a cemetery to present to his wife in hospital, where he finds their newly-born child has Down's Syndrome. It is not something he can come to terms with, and the consequences are increasingly horrific.

Hung Parliament

by Julian Critchley
Hutchinson, £13.99
The author describes his book as an entertainment, and it certainly is, as well as being an intriguing whodunnit set in a House of Commons peopled by both current and fictional politicians. They are not easy to tell apart, since even the fictional ones seem vaguely familiar and equally larger than life. But then Mr Critchley, still MP for Aldershot, writes from the inside, and much of his fictional and very funny account of Parliament at work seems uncomfortably close to the truth.

Polo

by Jilly Cooper
Bantam Press, £14.99
The best-selling mixture much as before, only longer, with some of the characters from earlier novels but the sex and excitement transported to the polo field, which allows the action to range between Argentina, Palm Beach and Rutshire.

PAPERBACK NON-FICTION

Yours Etc

by Graham Greene
Penguin, £5.99

Graham Greene wrote many letters to the Press on matters both serious and frivolous, and these often led to heated and equally entertaining exchanges which were not published at the time but which are included in this splendid collection of wit and venom.

Pity the Nation

by Robert Fisk
Oxford University Press, £6.99

To produce a coherent and sympathetic account of what is and has been going on in Lebanon is a fine achievement. Robert Fisk explains how the country became a battlefield and its inhabitants accustomed to violence. If understanding is the first step towards resolving a seemingly intractable problem then this book must be read.

Napoleon

by Vincent Cronin
Fontana, £6.99

The complex character and hyper-active life of Napoleon is portrayed vividly in this well-composed and detailed biography, which is both balanced and immensely readable.

The Remarkable Expedition

by Olivia Manning
Penguin, £5.99

The author of the Balkan and Levant trilogies began this account when she was in Bucharest during the war. First published in 1947, this is the bizarre story of Stanley's disastrous expedition through the Congo to save Emin Pasha, stranded by the fall of Khartoum but reluctant to be rescued.

Alan Moorehead

by Tom Pocock
Pimlico, £7.50
A sympathetic biography and tribute from one journalist to another. Alan Moorehead, who came to Britain from Australia in 1935, was a fine war correspondent and subsequently author of a series of travel books which became classics of their kind.

PAPERBACK FICTION

An Awfully Big Adventure

by Beryl Bainbridge
Penguin, £4.99

It was Peter Pan who reflected that to die would be an awfully big adventure. Beryl Bainbridge's novel is set in a Liverpool repertory theatre preparing for a production of *Peter Pan* with a cast of typical repertory prima donnas disturbed by an enigmatic and uncomfortably honest 16-year-old. A very funny book of provincial and theatrical manners, with sinister undertones.

Going Wrong

by Ruth Rendell
Arrow Books, £7.99

Gripping story of a self-made wealthy young man whose obsession with his childhood sweetheart and early partner in petty crime leads him into increasingly desperate attempts to retain her affection. Ruth Rendell is an expert at tightening the tension.

The Innocent

by Ian McEwan
Picador, £5.99

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The Last Word & Other Stories

by Graham Greene
Penguin, £4.99
A dozen stories are here collected from a variety of sources dating from 1923 to 1989, the most recent being "A Branch of the Service", published for the first time just a year ago. None was included in the *Collected Short Stories*. Greene once suggested that his short stories were no more than a by-product of his novel-writing, but few can equal his mastery of both forms.



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